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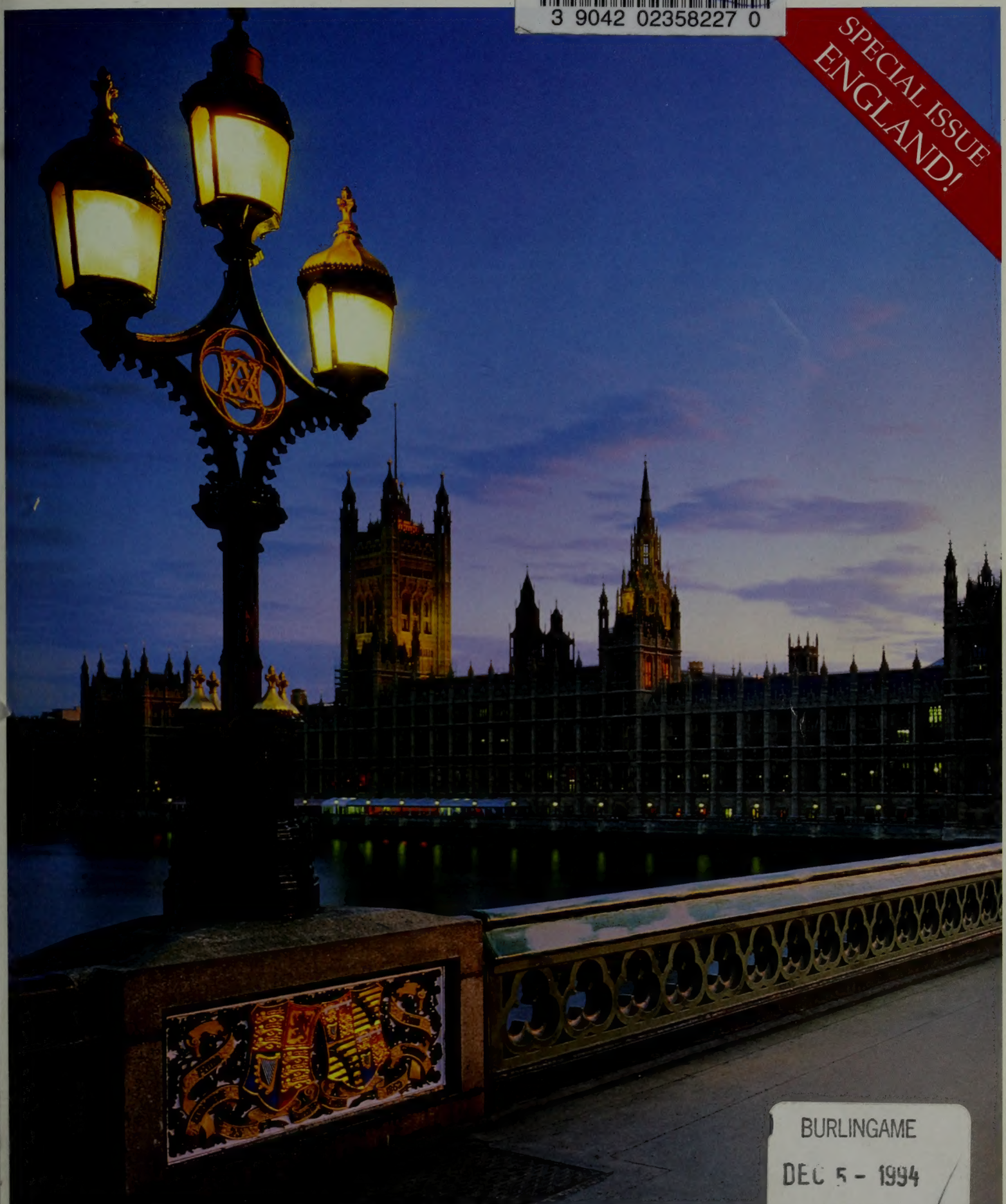
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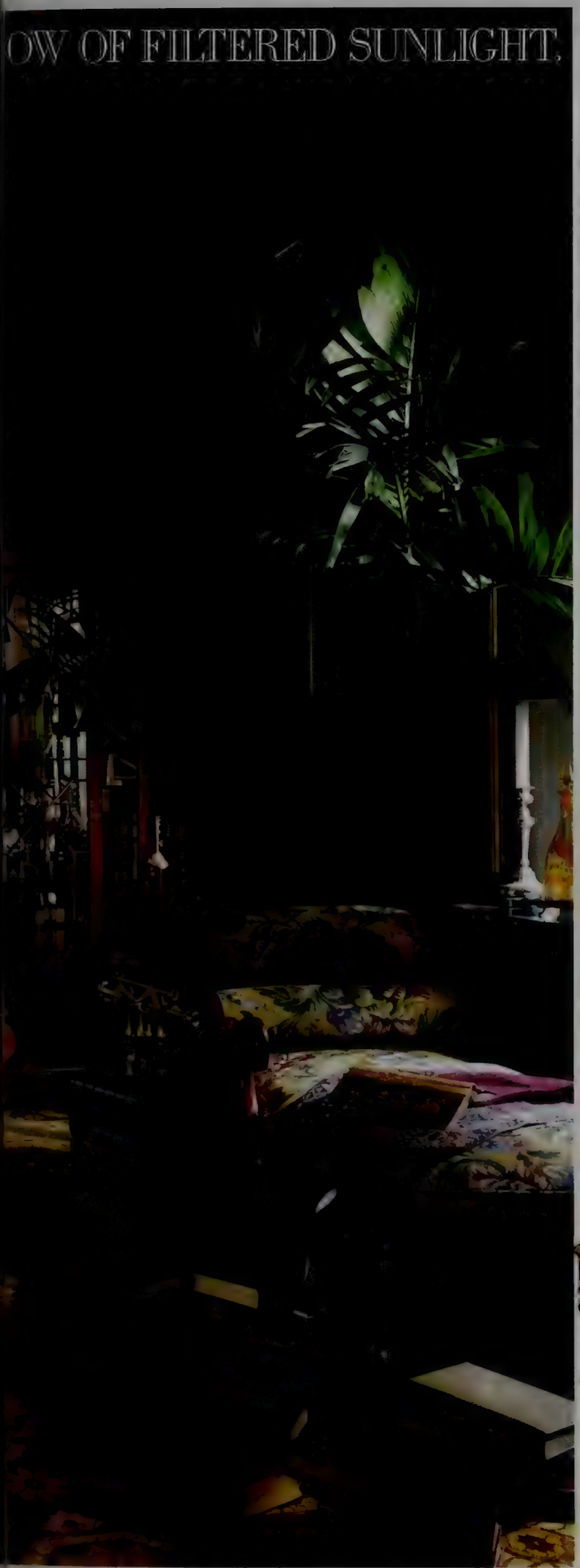
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ARCHITECTURAL DIGEST



COVER: A view at dusk from Westminster Bridge in London toward the Thames and the Houses of Parliament. Photography by Tony Stone Images/Jon Gardey.

TABLE OF CONTENTS

January 1995

INTERIOR DESIGN

62 **Josephine Hart in Sussex**
The Author's Country Life with Maurice Saatchi
Text by Georgina Howell/Photography by Derry Moore

72 **A Dorset Millhouse**
Revival on the River
Interior Design by John Stefanidis
Landscape Design by Arabella Lennox-Boyd
Text by Elizabeth Lambert/Photography by Derry Moore

82 **Ira von Fürstenberg's English Accents**
A London Base for the Peripatetic Princess
Text by Michael Peppiatt/Photography by Derry Moore

88 **The Mulberry Touch**
Roger and Monty Saul Rescue a Neglected House in Avon
Text by Christopher Petkanas/Photography by Simon Brown

96 **On Eaton Square**
East Meets West in London
Interior Design by Francis Roos
Text by Charlotte Aillaud/Photography by Derry Moore

106 **Glyndebourne Forever**
Sir George and Lady Christie's Operatic Estate
Text by Elizabeth Lambert/Photography by Derry Moore

132 **The Art of Collecting**
A Museum Director's London Apartment
Text by Elizabeth Lambert/Photography by Tim Beddow

138 **Loring's London**
Tiffany's Design Director Adds Some Dash to a Former Rooming House
Text by Jan Burney/Photography by Derry Moore

144 **Wiltshire Perspectives**
The Quiet Aesthetic of Designer Robert Kime
Interior Design by Robert Kime
Text by Elizabeth Lambert/Photography by Derry Moore

continued on page 4

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TABLE OF CONTENTS

January 1995

ART AND ANTIQUES

118 **Art: Contemporary British Ceramics**
Advancing a Distinguished Craft Tradition
Text by Christopher Finch

SPECIAL FEATURES

112 **Return to the Crystal Cavern**
A West Country Grotto Sparkles Anew
Text by Elizabeth Lambert/Photography by Neville Elder

124 **Gardens: Clifton Hampden**
Christopher Gibbs' Green Landscape Above the Thames in Oxfordshire
Text by Christopher Gibbs/Photography by Derry Moore

DEPARTMENTS

12 **Letters from Readers**

14 **People Are the Issue**

22 **Contributors**

24 **AD Travels: London Secrets**
Six English Designers Reveal Their Favorite Sources
By Pilar Viladas

44 **Historic Houses: John Ruskin at Brantwood**
Preserving a Visionary's Lake District Retreat
By John Julius Norwich

52 **Architecture: Jewels in the Crown**
Two Landmark Rooms Are Restored in London
By Marcus Binney

156 **AD-at-Large**
Inside the Design World

159 **Reader's Directory**

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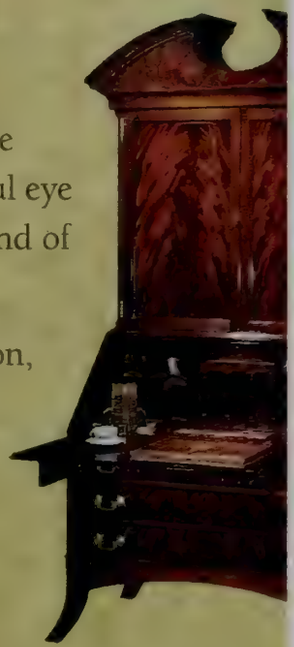
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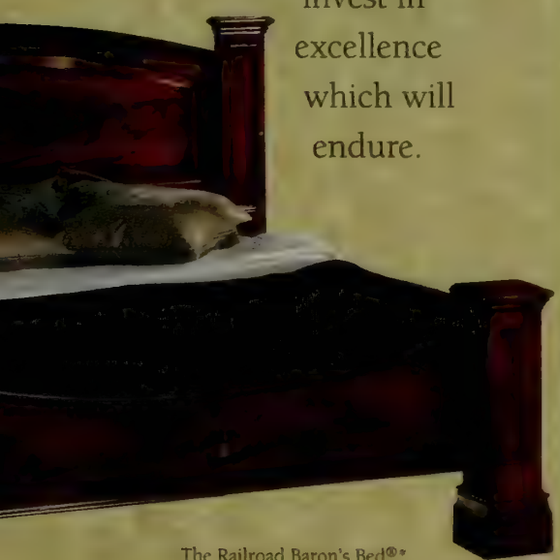
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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I certainly enjoyed "This Side of Paradise," the article on the Fijian house in your September 1994 issue. For a moment I felt like I was there—looking out over the ocean and wandering from room to room. The spaces displayed such a beautiful use of bamboo and Balinese-Fijian design.

Mary E. Murray
San Diego, California

I was delighted to see the Fijian house on your September cover. What a sight—at last something truly different and creative! I was equally thrilled to read about people with vision building a house with an environmental conscience. It's high time we found more enlightened designers for the nineties, and the residents whose houses grace your pages must be the ones to set the example; your article on Lawedua proved that it can be done, magnificently.

Rachel Wentworth
Beverly Hills, California

Your September issue shows a house in Fiji that blends in beautifully with its surroundings—in style and in its use of natural materials. It brings tranquillity to the soul. In sharp contrast, the next article shows a villa in California's Marin County (Architecture) that is harsh, stark, glaring and a shock to the senses. I wonder if you planned it that way.

Lynette C. Stobie
Honolulu, Hawaii

I'm compelled to write after reading the article on the Daniel Solomon house in Marin County, California. The county officials who "did everything humanly possible" to stop them from building certainly did *not* miss the point, as Beverly J. Ornstein says. The architect himself missed the point. While the house does have its own appeal, it has no relationship to its setting. I sympathize with local residents who must now live with this house, as it shouts "look at me" from where there was once a peaceful native vista.

Nancy Vian
Portola Valley, California

I want to express my enthusiasm for "Bay Area Bungalow" in the September issue of *Architectural Digest*. I adore it when the treasures of a home sink in with what's going on—and being a Roseville collector, I liked the way pottery was used.

Julia Beasley
Elnora, Indiana

What a pleasure it was to see Donna Livingston's interiors for the Aspen retreat of John Silberman ("A September Song for Aspen," September). Her dramatic use of overscale pieces is reminiscent of work by the late Kalef Alaton and also the extremely talented Thomas Britt, and yet she maintains her own creative panache.

Bruce W. Foltz
Chicago, Illinois

A couple of weeks ago, while I was trying to match our three-and-a-half-year-old son's ability to stall at bedtime, I picked up my latest copy of *Architectural Digest* and started flipping through it. Our son got very interested and began discussing why he liked various photos of rooms, the furniture, the accessories and colors. Now reading *Architectural Digest* is part of our bedtime ritual.

M. Suyin Stein
Alameda, California

In the article on the Ornstein residence by Daniel Solomon, our furniture was wrongly credited to J. Robert Scott. Both the fabric and the chairs on page 94 are Donghia products.

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PEOPLE ARE THE ISSUE


JIM MCHUGH

Completing a design project can be like walking a tightrope: One wrong move often leads to disaster. This element of risk, of course, is greatly mitigated in the hands of a talented designer whose balance and poise guarantee safe passage. Next month's special Before and After issue gives readers direct insight into a variety of residential designs, from the planning stage through construction to final installation. We've documented more than a dozen projects, in locations such as New York, Atlanta, Chicago, San Francisco and Los Angeles. There's even a remarkable renovation in Jaffa, Israel. Each story presents a different set of challenges for the designers, architects and clients, as well as an ingeniously varied set of solutions. As we photographed each project, proceeding from bare rooms to rubble-strewn work sites, we held our breath. But we needn't have worried: As you'll see, there were no wrong moves.

Paige Rense *Editor-in-Chief*


DERRY MOORE

Josephine Hart

Josephine Hart in Sussex

"There's a timeless feeling about Old Hall, a quietness," says Josephine Hart. "It's the deepest place in our lives." The Irish-born novelist and her husband, advertising executive Maurice Saatchi, live in London but spend nearly all of their weekends in Sussex, where they have a nineteenth-century residence surrounded by acres of gardens. The sparely furnished rooms have a gallery-like feel, but instead of paintings there is a preponderance of mirrors. "I find mirrors aesthetically and psychologically pleasing," she notes. Although it was at Old Hall that she began writing *Damage*, her first book, she doesn't have a favorite place to write, nor does she use a favorite paper or pen. "I'm not ritualistic about how I write. I write anywhere—in London, in France or at Old Hall." Josephine Hart's third novel, as yet untitled, will be published this spring. "My books find their titles well after they are written," she explains. "This one is along the same themes as the others, but it deals specifically with our relationship to the dead and the extraordinary process of moving on." *See page 62.*


DERRY MOORE

John Stefanidis

A Dorset Millhouse

John Stefanidis's client had a very clear idea of the sort of house he was looking for in Dorset: "Not too big, at the edge of a village, with a few acres of garden and four or five bedrooms." What he got was a millhouse that Stefanidis refurbished in oak in the style of Sir Edwin Lutyens. "I certainly wasn't thinking of a place with a river and fifty acres," the client says, "but the house is the right size, and I can't imagine living anywhere else." Stefanidis had already worked with landscape designer Arabella Lennox-Boyd on several projects, including his own house in London and Eaton Hall for the duke of Westminster. "We're a good team," says Lennox-Boyd. "We think alike and respect each other." Is this partnership headed in the same direction as the collaboration between Lutyens and Gertrude Jekyll? "A flattering thought," says Stefanidis, "but there is one very big difference. Arabella is much better-looking than Gertrude Jekyll." *See page 72.*


CHRIS SHORE

Ira von Fürstenberg

Ira von Fürstenberg's English Accents

"I've bought quite a number of things while living in London," says Princess Ira von Fürstenberg, "but many of the pictures and the objects have been with me all my life. They're not particularly valuable or even good in some cases, but they're part of my life. I've mixed everything up, so you can't talk about a unified style. What counts is that I've found what suits me and my way of life best." And that life consists of many projects, one of which is creating unusual gifts. The princess will buy an interesting object and then transform it, adding semiprecious stones and mounting it on a stand. "It all began because I couldn't find a gift for hosts of mine who literally had everything," she recalls. "So I decided to make something. Then I began doing more of these re-created objects because they fascinated me. I have dozens now, and I've been asked to exhibit them." *See page 82.*

continued on page 16



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continued from page 14


SIMON BROWN

Monty and Roger Saul

The Mulberry Touch

"I thought the house was finished years ago—no more builders and dust. But Roger is always saying, 'What about if we just . . .' So the house will always be growing," explains Monty Saul about the fifteenth-century manor house in Avon that they share with their three sons. After all, most of the inspiration for Mulberry, the Sauls' clothing and accessories company, comes from their own house. The Mulberry Home collection, launched four years ago, includes balloon baskets, tea services and fabrics. This season Mulberry is introducing London Society, a line of fabrics and accessories that Roger Saul says recalls the glamour of the 1930s. When he isn't designing for Mulberry, Roger Saul can often be found behind the wheel of a vintage car. In 1993 he took the Klausen Challenge—a hill climb in Switzerland to benefit charity—in which he drove a 1933 Alfa Romeo 8C Spyder. "It's one of those 'Last one up the hill is a sissy' races," says Monty. "He did it on practice day but missed it on race day by two seconds." *See page 88.*


DERRY MOORE

Naguib Abd Allâh
Francis Roos

On Eaton Square

Although Naguib Abd Allâh is Egyptian, he was educated in Switzerland and France and now resides mostly in Europe, spending part of his time in an apartment designed by Francis Roos on London's Eaton Square. Yet despite his international education, he remains attached to Egypt and his native Cairo, where he has a house that he can never quite bring himself to give up. "I've a tendency to transport my things from Cairo to Europe these days," he says. "My existence is in Europe, but I hold fast to my Egyptian roots. The language of my culture is French, but like many Egyptians, I tend to stay on my own plot. I hate to abandon it, which is why I lead this double life." *See page 96.*


DERRY MOORE DERRY MOORE

Sir George and Lady Christie

Glyndebourne Forever

Sir George Christie—the son of John Christie, who established the Glyndebourne Festival Opera at the family's East Sussex country estate—is following in his father's footsteps. He and his wife, Lady Christie, have built a new performance hall on the grounds. And everywhere there are reminders of the Christies' beloved pugs. The rehearsal rooms share the names of the couple's sons, Hector, Augustus and Ptolemy, which would seem to indicate a reverence for ancient heroes. In fact, the names are of Christie dogs of past generations. Says Sir George, himself named after his father's favorite pet, "Once you're a pug owner, no other breed is considered." Portraits of the dogs have occasionally graced the opera programs, and outside the new theater Sir George has erected a memorial to his father—in the proper armorial tradition and proudly embellished with, as he puts it, "pugs rampant." *See page 106.*


ANTHONY BRISTOW

Stephen Bushell

Return to the Crystal Cavern

"I've always had a bit of a strange fascination with stone," says stone carver and sculptor Stephen Bushell, who recently restored a private grotto in the West Country. Bushell worked with the stonemasons at Farnham Castle before moving to Bath, a city entirely rebuilt in stone in the early eighteenth century. There he began sculpting classical figures and working with grotto specialist Simon Verity. As there were no existing historical drawings of the West Country grotto, Bushell's greatest fear was that he "would put the thing up and then someone would come along and tell me that I had it all wrong." The result, "achieved mainly from intuition," pleases him. "It was the most difficult thing and took so long to get right. But it's a little like banging your head against a wall—when you finish, it's really quite nice." *See page 112.*


DERRY MOORE

Christopher Gibbs

Gardens: Clifton Hampden

When speaking of Clifton Hampden, his Oxfordshire estate, art and antiques dealer Christopher Gibbs can leap from the reverent to the wry in moments. Recalling his parents' early efforts to restructure the garden, Gibbs recounts that cousins who had lived there at the turn of the century would probe him and his siblings for news of change. " 'We felled the big trees by the pit house,' we crowed. 'And destroyed our Burne-Jones garden,' they moaned." While he admits to having a number of "plant mentors," his knowledge of garden history is largely self-taught. "My passion stems from my sense of the mystery of the place, from family piety, from a deep interest in the history and philosophy of gardening and from an endless rejoicing in the beauty of plant form and how it can be tamed to paint the landscape." *See page 124.*


TIM BECKHAM

Malcolm Rogers

The Art of Collecting

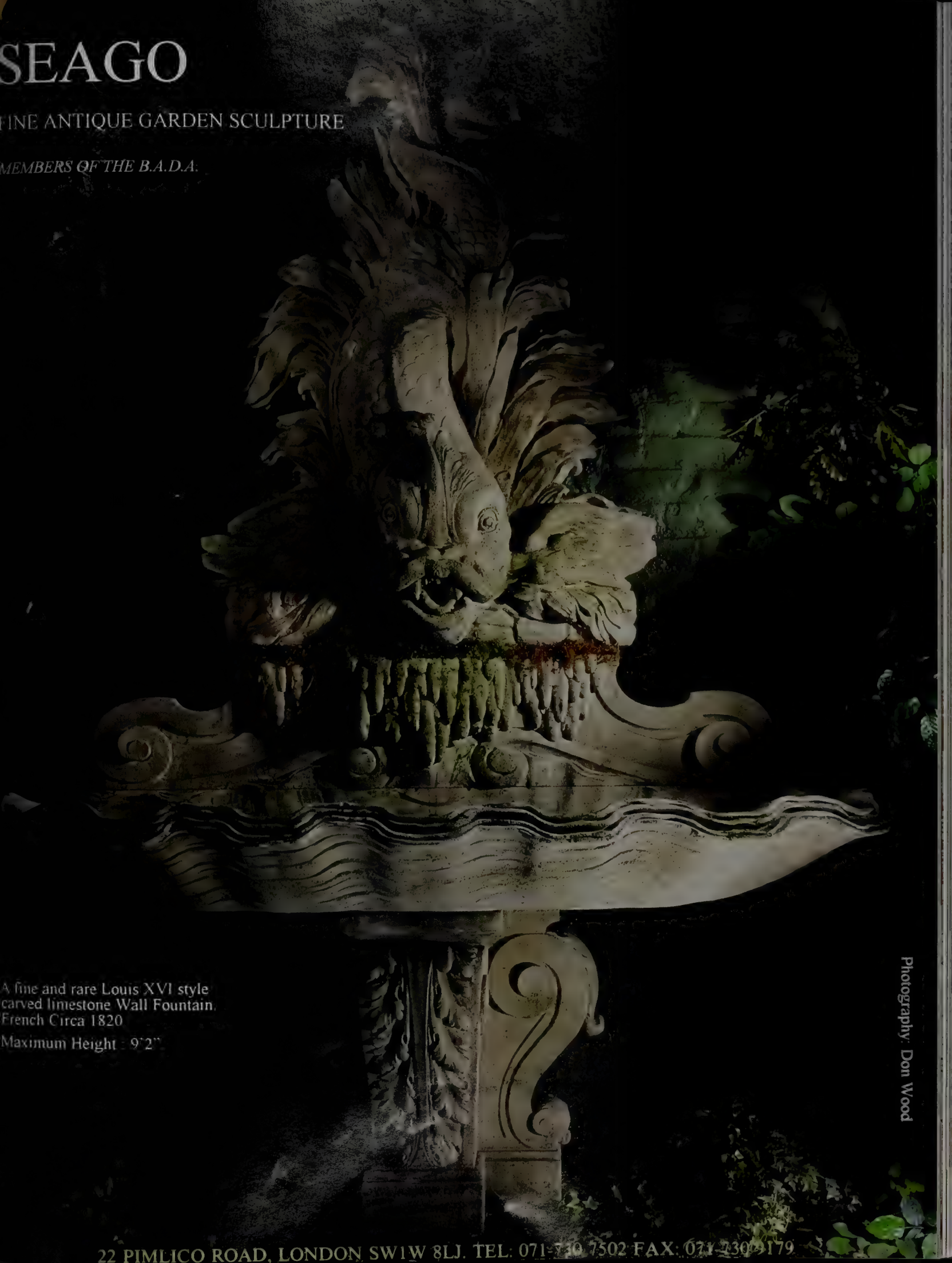
Malcolm Rogers may be the new director of the Museum of Fine Arts in Boston, but the London art world is still abuzz with his recent discovery of a van Dyck portrait of Charles II as a young boy. It was in a major salesroom, identified as a copy. He could see a

continued on page 20

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continued from page 16

good painting under the grime and looked again. In the corner was an inscription that he discerned to be the handwriting of the seventeenth-century court official who catalogued the collection of Philip, Lord Wharton, van Dyck's patron and the owner of thirty-two of his best portraits. He alerted the National Portrait Gallery, where he was deputy director, and they bought the painting for substantially less than its value. Rogers is himself a collector, and his London apartment is further proof of his talent for using his eye and his scholarship to spot excellence. *See page 132.*



John Loring

Loring's London

"It was *abused*," says Tiffany's design director and vice-president John Loring of his London base. "You could see that what the former owners hadn't done was to destroy the place, even if every surface *was* ruined." Once renovated, the rooming house-turned-residence was filled with a variety of treasures, from a collection of twentieth-century Swiss advertising posters that highlight the spaces to an array of convex butler's mirrors in the study. Loring decided that the rooms ought to be painted in the same "saturated" colors as the posters. "I wanted the walls not to become backgrounds but to become part of the whole. My family has always had a keen interest in product-advertising posters. They're far more interesting than people seem to think they are," says Loring. "And they fit perfectly with what's going on in the rooms. There's a balance of color and harmony." *See page 138.*

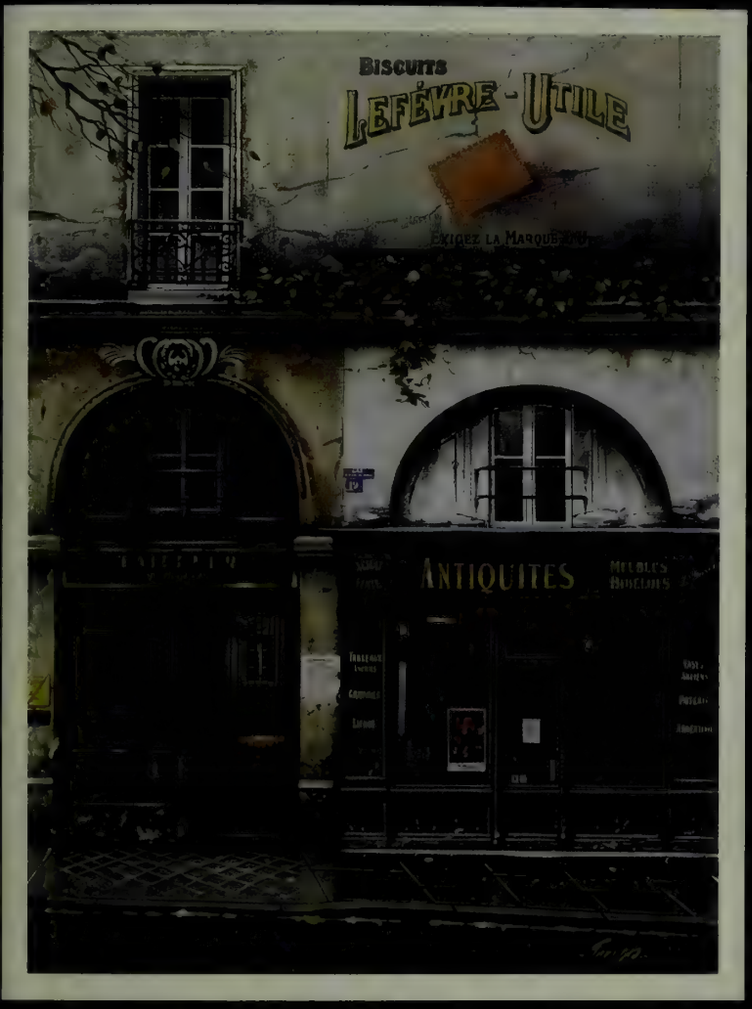


Robert Kime

Wiltshire Perspectives

Robert Kime is a countryman at heart, as happy to talk about field geraniums as decorating. At his farmhouse in Wiltshire, which he shares with his wife, Helen Nicoll, he knows just where to look to find a blackbird's nest hidden in the roses and exactly how the wildflowers will succeed each other. He once had his own antiques shop in London and now keeps a range of pieces at his rural compound. "Geoffrey Bennison taught me the importance of antique furniture and fabrics, how something beautiful can feed something else by setting off a whole train of thought," he says. "His own shop was never like a shop. I suppose it was a clutter—his decorating was anything but." Kime is especially interested in fossils, "the texture of early life forms," and in architecture. "But architecture's not the whole story, nor is buying old things," he says. "A house needs all the usual components, but even more, it needs something that the owner gives it. The most important aspect of my work is making certain the client's personality is part of every room I do." *See page 144.* □

Thomas Pradzynski



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10. Awesome 12' x 12' triptych mirror. Pair available
11. Massive oak executive desk w/marble accents. 98"W x 60"D Matching credenza not shown.
12. Ornately carved matching console and mirror w/ marble top. 112"T x 5'W
13. Figural carved executive desk with green leather top. 71"W x 44"D
14. Large white marble mythological grouping. 53"H x 45"W
15. Extra-grade Wooton patent secretary w/gilded and ebonized details.

CONTRIBUTORS

CHARLOTTE AILLAUD is a European editor of *Architectural Digest*.

MARCUS BINNEY, the coauthor of *Glyndebourne: Building a Vision*, is the architecture correspondent for the London *Times* and a contributor to *Country Life*. His most recent book is *The Chateaux of France: Photographs by Frederick Evans*.

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SIX ENGLISH DESIGNERS REVEAL THEIR FAVORITE SOURCES

By Pilar Viladas

For any visitor to London, two of the city's greatest pleasures are the rich diversity of its neighborhoods and its seemingly endless supply of shops filled with antiques and decorative arts. And just as each part of town has a distinct personality of its own, a shopping tour of London offers the opportunity to discover treasures both old and new in a variety of settings—not only for the first-time visitor but for natives as well. Indeed, when six of London's top designers were asked to name their favorite shop, each was hard-pressed to pick just one. But their final choices provide a lively look at some of the city's most appealing neighborhoods.

One such area is Chelsea, known for its charming streets full of Georgian and Victorian houses and for its illustrious inhabitants—artists such as Turner and Whistler, writers such as Henry James and Oscar Wilde, and historian Thomas Carlyle.



PHOTOGRAPHY: TIM BEDDOW

LEFT: Nina Campbell, who has shopped at Guinevere for years, stands beside a pair of Empire Paris porcelain urns. "She has a great sense of style," she says of owner Geneviève Weaver. BELOW: Scottish tartans from the 19th century enliven the tartan room, which also contains a Regency bookcase and an antler chair.



For England's top designers, London offers a wealth of sources, for everything from antiques to custom-made lamps and rugs. BELOW: Among the objects at Guinevere in Chelsea are an 18th-century Scandinavian bombé commode and a 19th-century Danish Greek-style vase.



Today the district is crammed with trendy clothing stores, pubs, cafés and antiques shops. For Nina Campbell, who has designed everything from dinner plates to royal residences, Guinevere, an antiques shop at the southern end of King's Road, heads the list.

"I've been shopping there for an embarrassingly long time," she confides. Of Guinevere's owner, Geneviève Weaver, Nina Campbell says, "She has an amazing eye. Hers was one of the first places you could go when you wanted decorative 'bits.' You may not have thought about blue glass, but she'd have a wall of it, displayed with silver."

In fact, Geneviève Weaver was one of the first dealers in London to feature not only sapphire glass but amethyst glass, horn, paisleys, antique tortoiseshell and porcelain—among other things—grouped as "col-

continued on page 26

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SIX ENGLISH DESIGNERS REVEAL THEIR FAVORITE SOURCES
continued from page 24

lections" rather than as isolated objects, for maximum visual effect.

But "decorative bits" are only a part of Geneviève Weaver's thirty-two-year-old business, which is now run mainly by her sons, Marc and Kevin. Guinevere, having grown from a tiny storefront into a maze of adjoining spaces, also offers splendid examples of nineteenth-century French and English furnishings—a painted French screen, a steel campaign bed, an Anglo-Indian chest, a pair of delicate Napoleon III tole chandeliers.

"When someone asks me what I specialize in, I say, 'Only what I like,' " Geneviève Weaver insists. "It must have some quality—to be different, or attractive. We don't buy antiques for the sake of buying antiques."



ABOVE: Christopher Butterworth's stand at the Antiquarius antiques market in Chelsea is a preferred stop for Nicholas Haslam. "He's got a strict eye for quality that's not necessarily expensive," says the designer, who shops there for lamps and other pieces.



Farther up King's Road, at his pleasantly cluttered stand at the Antiquarius antiques market, is Christopher Butterworth, "a real old-fashioned dealer," according to designer Nicholas Haslam. "No repros, no desire to expand his market. He knows his sources, his dates, everything." Adds Haslam with mock seriousness, "I'm terribly sorry to have revealed this terrific source."

Haslam, who has designed houses for Sir James Goldsmith, Princess Michael of Kent and Charles Saatchi, goes to Butterworth for antique sconces, chandeliers, column lamp bases, "bisque porcelain and very pretty



ABOVE: Pompeian tripods, circa 1820 Phrygian horsemen and a circa 1850 bronze of Psyche fill the shop. RIGHT: Butterworth, left, and Haslam examine a Louis-Philippe candelabrum before rows of antique lamps.

continued on page 30

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Consider the lilies

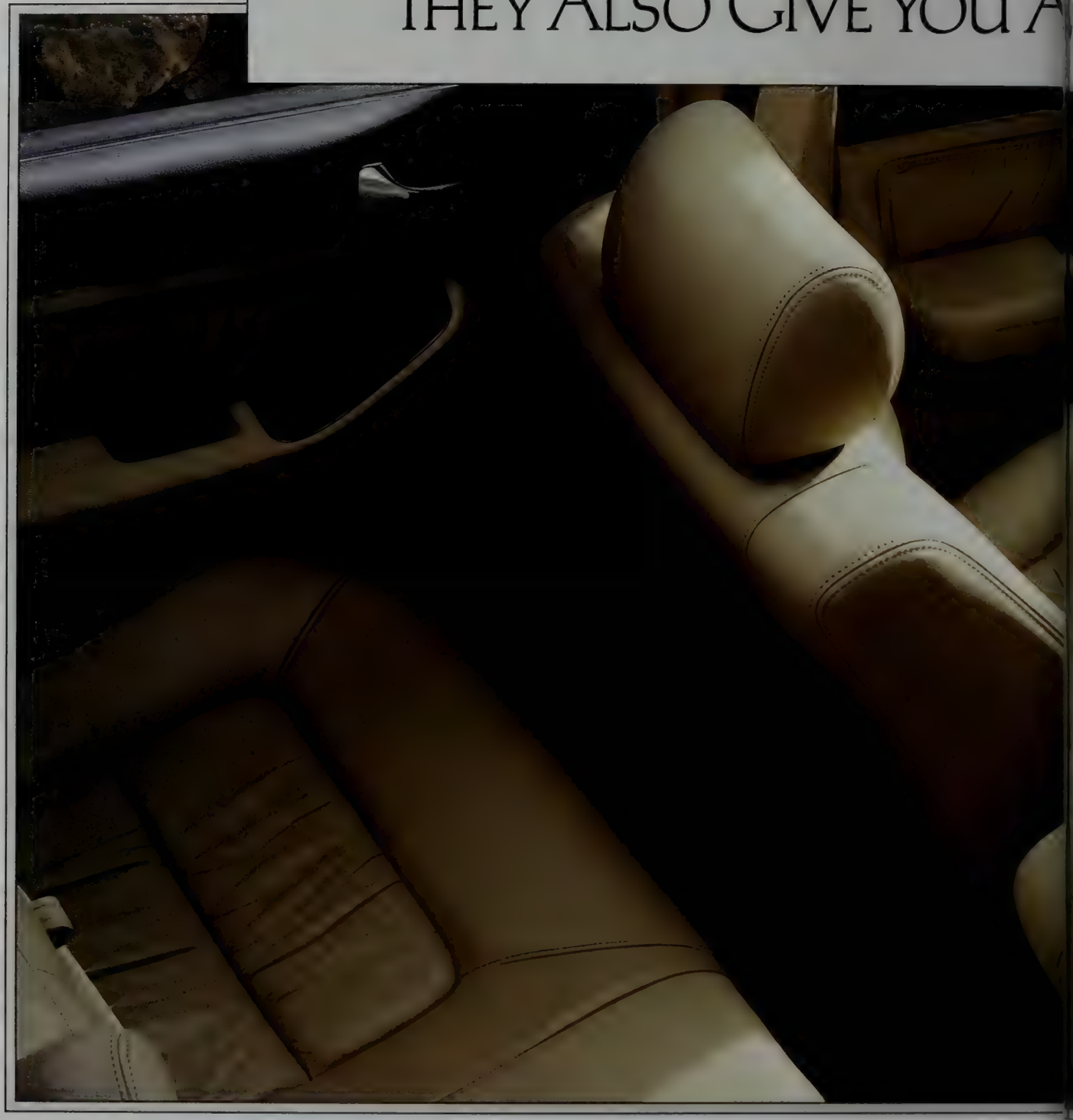
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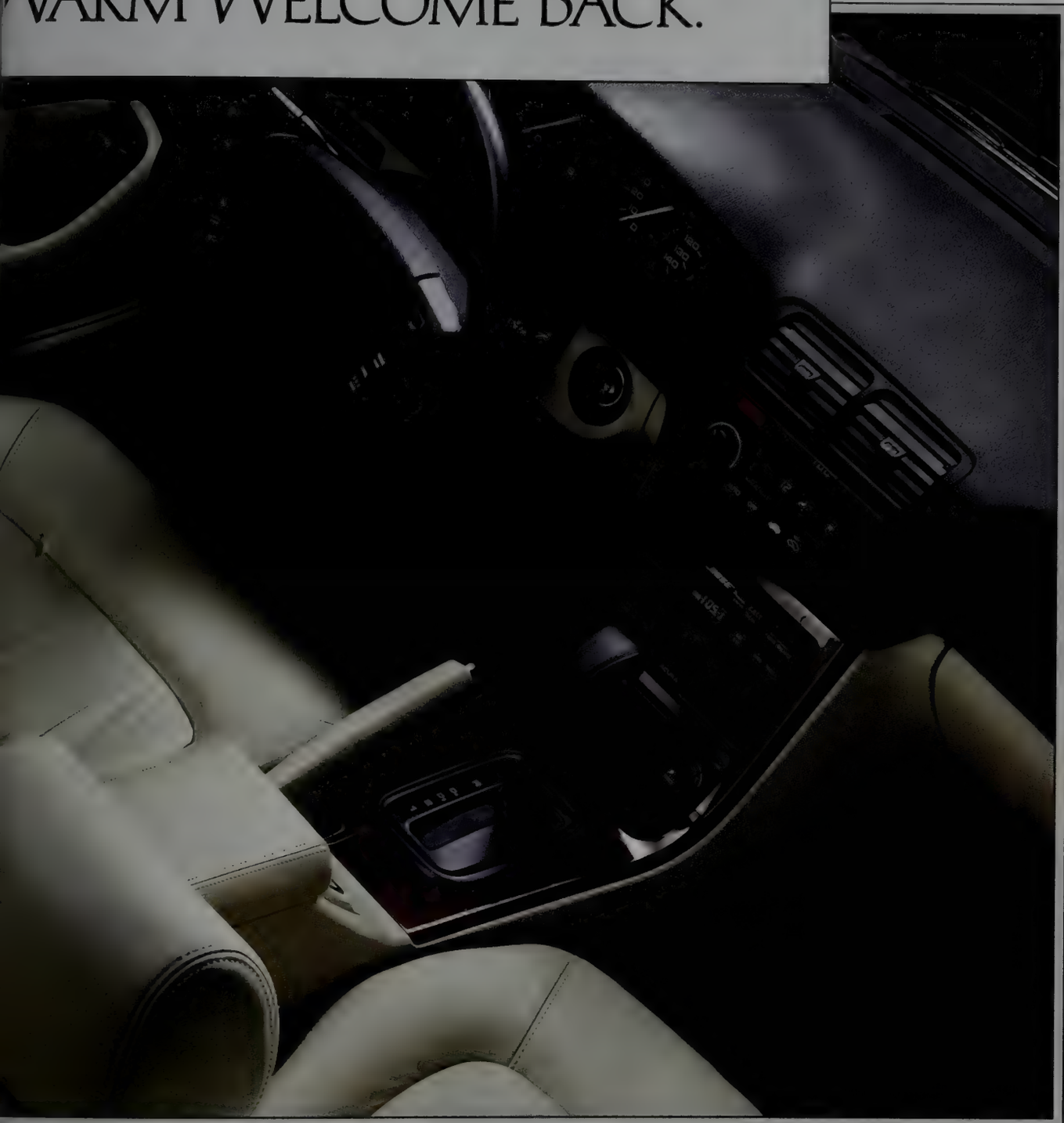
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SIX ENGLISH DESIGNERS REVEAL THEIR FAVORITE SOURCES

continued from page 26

small sculptures," he adds. "And he has the nicest star-burst mirrors."

"Nicky likes the fact that it's a bit of an Aladdin's cave in here," Butterworth says. "I've always got tools and things lying about, but in the midst of this chaos are wonderful things."

A lot of what he sells is what the French call *garniture de cheminée*, or mantel accessories—"marble busts, a fine pair of ormolu candlesticks or a pair of elegant vases," he says. "One of the first things one looks at when furnishing a room is what you put on the mantelpiece. It's the ideal place to display beautiful objects. I wish I had fifty mantelpieces at home.

"I tend to buy things with a sculptural eye," he continues. "I have marble sculptures, but I also have some that are plaster. The *form* is important. I do a lot of period lighting; the bulk of my pieces date from 1810 to 1860. The earliest table lamps of traditional column form are from the 1820s. I tend to buy English things with a French taste," he adds, "or French things that appeal to a more restrained English taste."



ABOVE: Thorp, who has fabrics woven in Suffolk and printed outside London, offers a variety of designs in his showroom off King's Road. RIGHT: A daybed displays *Convolvulus*, which also covers the wall. On the chair is *Empire*, a printed chenille.



ABOVE: For 35 years David Hicks, right, has depended on Bernard Thorp for specially made fabrics that are hand-printed and available in nearly 200 colors. On the table are *Carnation* and *Wait a Minum*, Hicks designs that Thorp has produced.

Nearby is the fabric house of Bernard Thorp & Co., located on tiny Burnsall Street, just off King's Road. For some thirty-five years Thorp has been a favorite source for the venerable designer David Hicks, the man who brought modern design to English decorating. While Hicks describes his current work in expansive terms—a "vast house in Miami Beach," a "megahouse" outside Athens and a "very big garden on the Roman wall" in the City of London—when it comes to the manufacturers he works with on these projects, he maintains, "Small is beautiful. I want to deal with two or three people at most, and I want them to know exactly what I'm talking about."



Which is no problem for Thorp & Co. Unlike most fabric manufacturers, which will cater to special needs only on very large orders, Bernard Thorp's is an entirely custom operation. As the company's senior sales executive Douglas Ball explains, "We have no stock. Our prints are hand-done at our factory in Wandsworth, twenty minutes from London, and our woven fabrics are made in Suffolk. We use no artificial fibers, and we have more than a hundred and seventy colors."

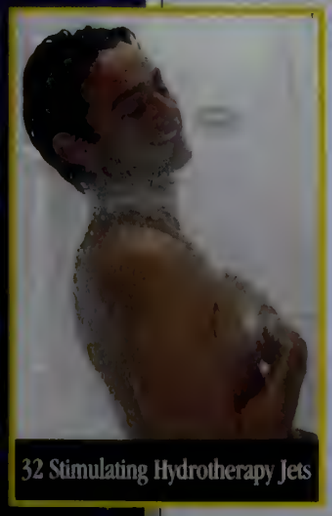
The hundreds of samples that are folded on shelves or hung from wings in the Thorp showroom attest to the wide array of designs and colors available. And the good news is that they always are. Customers won't return to Thorp after fifteen years

continued on page 32

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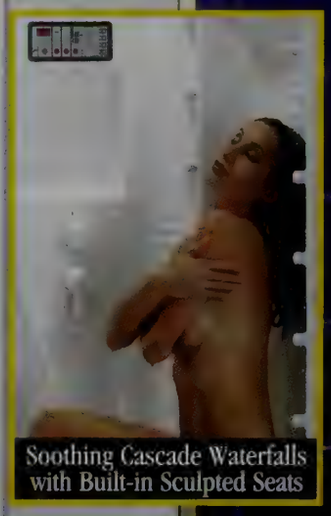


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SIX ENGLISH DESIGNERS REVEAL THEIR FAVORITE SOURCES

continued from page 30

wanting to redecorate a room in the same fabric, only to find out that it has been discontinued.

The company has made fabric for Karl Lagerfeld's house in Monte Carlo (based on a Persian-inspired design created by Lagerfeld) and has worked for years with the duchess of Devonshire producing fabrics for the various rooms at Chatsworth. And, of course, Bernard Thorp takes good care of David Hicks. Not long ago Hicks was asked to give a presentation on a country club he's designing in Portugal. "I had to leave on two days' notice and needed a fabric sample made overnight," Hicks recalls. "I faxed Bernard the design and he did it. Bernard's way of working is very useful to professionals."



BELOW: Stefanidis pauses before an 18th-century statue of Acis and a rare bracket from 1755. The shop is part of the Albany, and the window opens to Henry Holland's Albany Ropewalk.



Gibbs's shop is a favorite source for designer John Stefanidis. "He has wonderful things from every age." ABOVE: The 1798 bust beside Gibbs wears a Venetian doge's hat from 1600.



BELOW: Christopher Gibbs's shop is not far from the Burlington Arcade. RIGHT: English oils from the 17th and 18th centuries are joined by a William Kent–style table, a circa 1620 English figure and a circa 1680 Indian textile.



Just a few miles to the northeast are the elegant environs of Mayfair, where, at the south end of Savile Row, that mecca of bespoke English tailoring, is the Vigo Street shop of antiques dealer Christopher Gibbs. Designer John Stefanidis, whose clients have included Lord Glenconner, Leslie Wexner and Galen and Hilary Weston, doesn't rely on Gibbs for any one type of object. "It's difficult to say what you buy from him, because it's so varied," says Stefanidis. "But there's always a great sense of quality and character. Some people are knowledgeable but have no eye. He's immensely erudite *and* he has an eye—not just for the grandest things but also for humble things."

And it is exactly this mixture of the grand and not-so-grand that makes the green-walled shop so magical. "I look for things that sing to me," Gibbs says. And while those things can be as important as a William Kent mantel, a Regency mirror or a painting of Christ by Sienese master Giovanni di Paolo, they can also be as

continued on page 34

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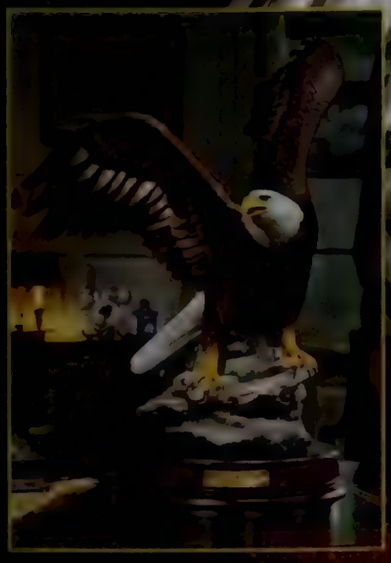
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SIX ENGLISH DESIGNERS REVEAL THEIR FAVORITE SOURCES
continued from page 32

whimsical as a pillow appliquéd with the figure of a black cat or as exotic as a late-seventeenth-century embroidered textile from India. "I like things that are splendid or opulent," Gibbs continues, "but I've never hesitated to buy something beautiful, even if it was in the most appalling condition."

In explaining his singular taste, Gibbs quotes William Morris's famous admonition: "Have nothing in your houses that you do not know to be useful, or believe to be beautiful." But in the next breath, Gibbs allows unapologetically, "I also buy things that are completely useless or that I don't even know what they're for."

A short walk from Mayfair's eastern boundary, Regent Street, is Soho, a bustling neighborhood famous for its fine ethnic restaurants and gourmet food shops and infamous for being London's red-light district. There, on Berwick Street, is a favorite haunt of designer Sally Metcalfe, whose firm, George Spencer Decorations, recently completed projects ranging from residential interiors to a new lobby for Sotheby's in London. The sign on the façade of W. Sitch & Co. modestly identifies the firm as "Manufacturers, Electrical Fittings."



ABOVE: Sally Metcalfe of George Spencer Decorations talks with Ronald Sitch in front of Soho's W. Sitch & Co., which specializes in period and custom-designed lighting. "It's a hodgepodge of lamps, parts of chandeliers, wall lights and so on," she says. "You can always find something that you won't see in every drawing room in town."





ABOVE: A Queen Anne–style hall lantern can be made to any size by Sitch's craftsmen. LEFT: The designer inspects a variety of electrical fittings. "There are three more floors like this."

But no amount of description could possibly prepare the visitor for what is inside: a dimly lighted room from the ceiling of which hang hundreds of light fixtures clustered together like grapes on a vine and gleaming dully out of the rather Dickensian gloom. For that is exactly what this place feels like—a trip back into the nineteenth century. And that's just the front room.

Behind it, in various workshops, Sitch's metalworkers busily restore, repair and reproduce period lighting using time-honored methods. They will make an old fixture look new and a new fixture look old. "You can find a glorious bowl, a marvelous column base, and you'll put together a lamp," says Sally Metcalfe. "Or you'll go to Mr. Sitch with a drawing and he'll make a lamp. He has a great feel for what the finish should look like. If we have tricky wiring, he can fig-

continued on page 38


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SIX ENGLISH DESIGNERS REVEAL THEIR FAVORITE SOURCES

continued from page 34

ure out how to hide it. If we have a client who doesn't want a straight reproduction but who can't afford the antique version, he can take an existing pattern and modify it to make it look individual. His early-twentieth-century pieces have the patina of something old without the price tags of antiques."

Indeed, the current Mr. Sitch—not W. but Ronald, a seventh-generation member of the family that is said to have founded the firm in 1776—stocks many such pieces along with a large selection of antiques. "We specialize in old finishes," he explains, "and we have our own restoration shops on the premises, with polishing, coloring and lacquering departments." Ronald Sitch points out that restoring a fine antique fixture can sometimes cost nearly as much as the piece itself. "But if you've got a Rembrandt," he concludes, "you don't touch it up yourself."

One shop owner who puts a new twist on the traditional is Christopher Farr. The handmade rugs he sells combine beauty and utility, and they are favored by designer Lady Victoria Waymouth, head of Victoria Waymouth Interiors, who is working on everything from a barn in the country to "very grand" duplex flats in Mayfair. Farr's shop on Regent's Park



LEFT: In Primrose Hill, north of Regent's Park, is the shop of Christopher Farr, who specializes in limited-edition rugs and kilims made for him by weavers and dyers in central Turkey.

BELOW: Lady Victoria Waymouth goes to Farr for innovative rugs by artists and designers such as Romeo Gigli and Bill Jacklin. BOTTOM LEFT: *Yellow Gray* is a 1994 rug by Kate Blee.





Road adds to the rich mixture of retail establishments and restaurants that characterizes Primrose Hill, an up-and-coming neighborhood just north of the park.

Farr, who studied painting in London, was an antique rug dealer who decided that he would rather work with contemporary artists and designers to create modern rugs using traditional methods. Farr explains: "I've had the experience of dealing with antique rugs and working with weavers as well. We've been able to

continued on page 40

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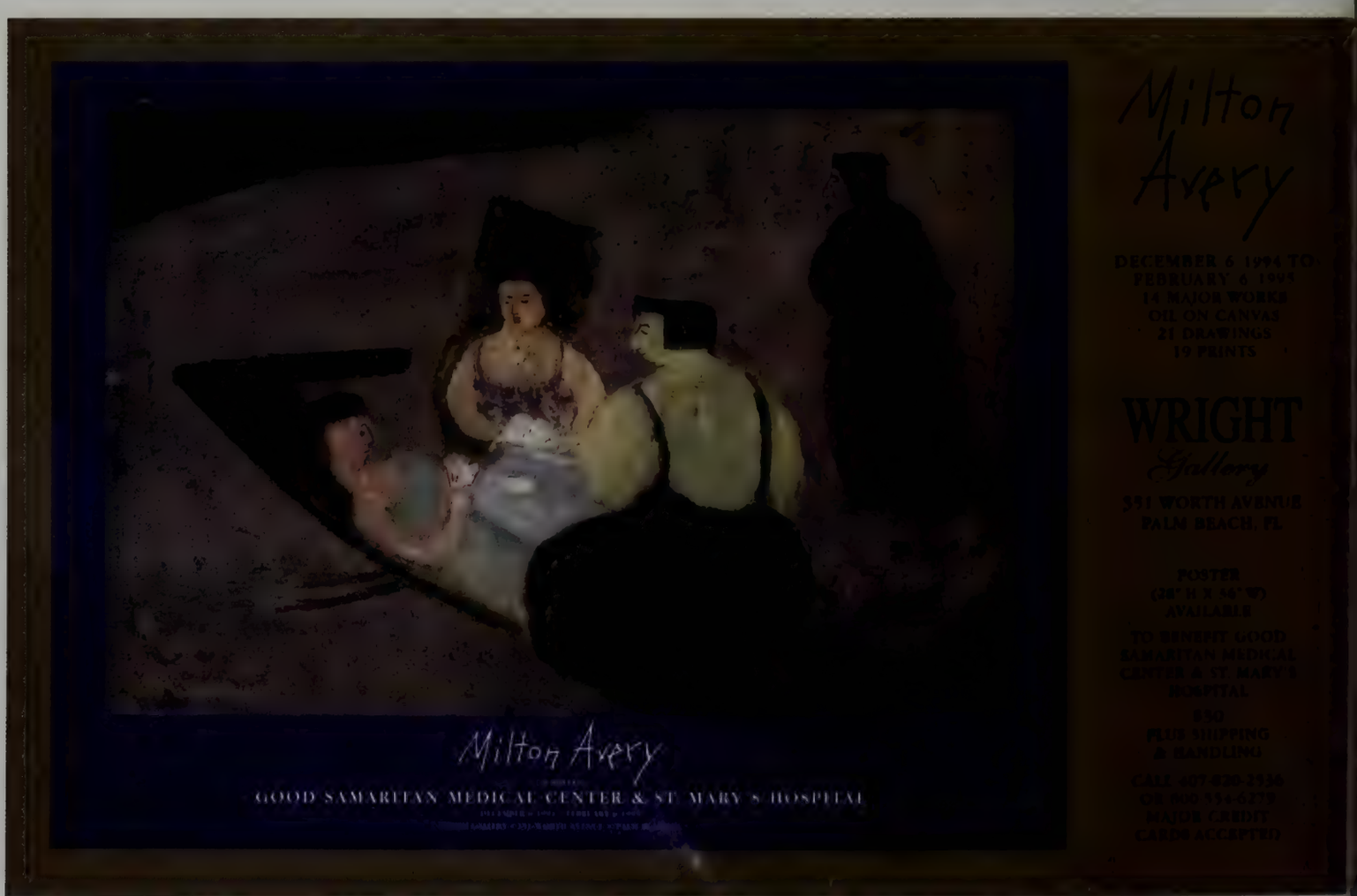
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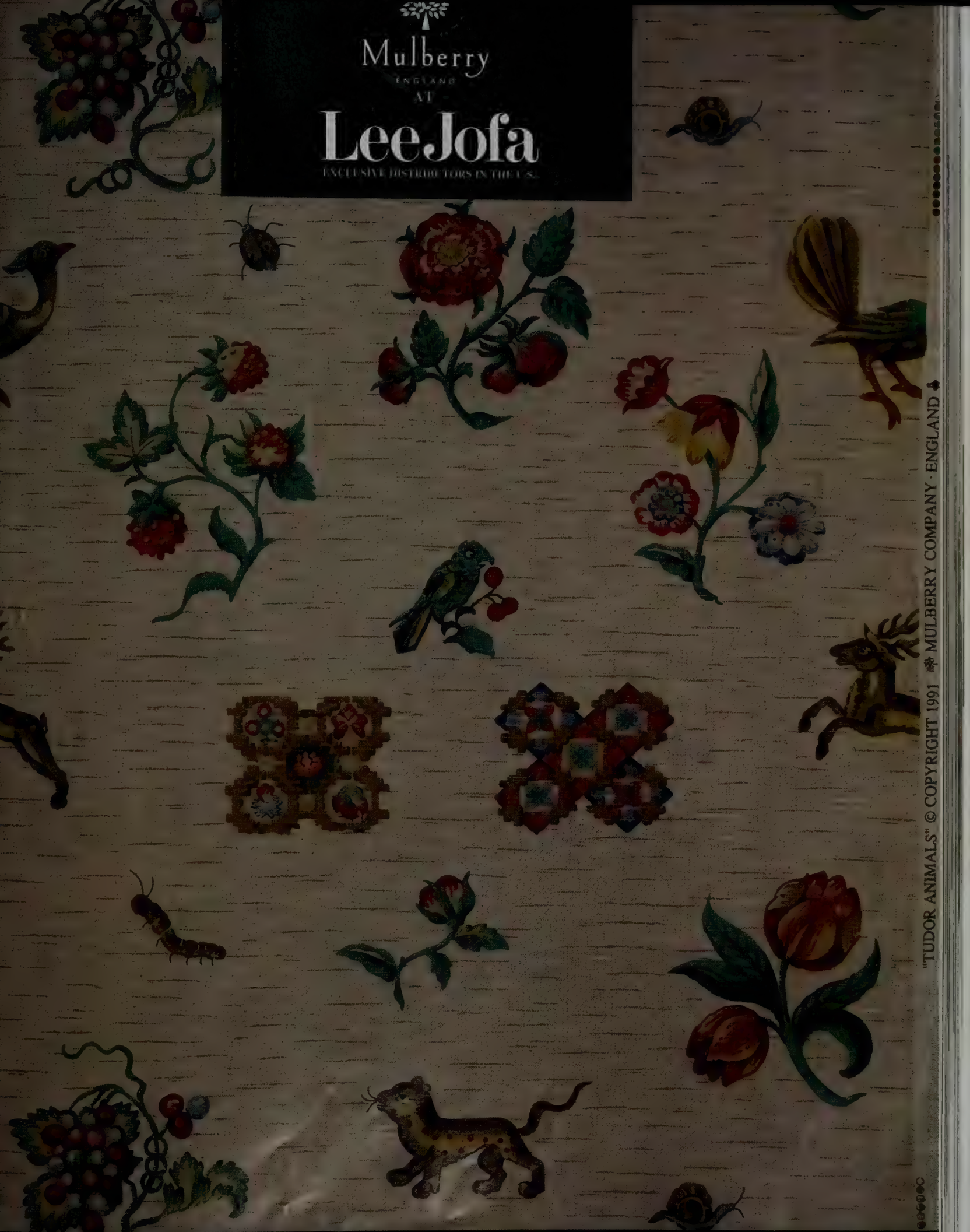
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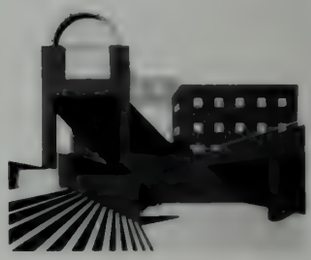
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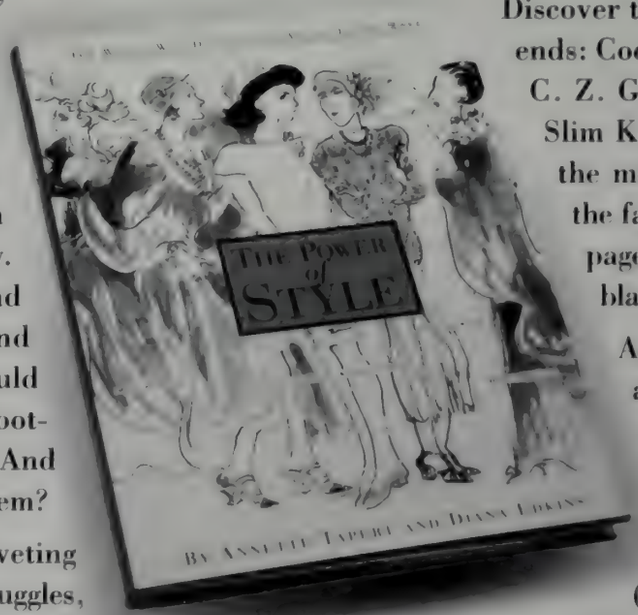
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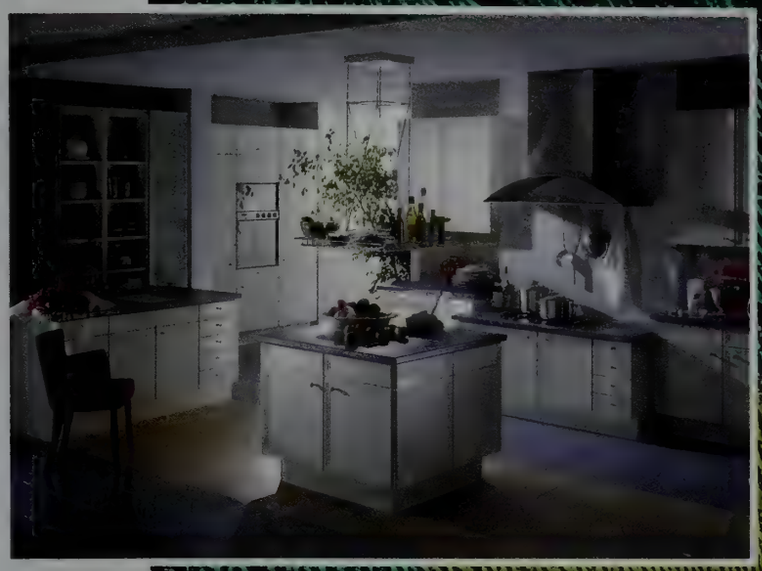
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SIX DESIGNERS REVEAL THEIR SOURCES



Primrose Hill, one of London's most cosmopolitan neighborhoods, attracts artists, writers, architects and designers. "It's a slightly offbeat residential village close to everything of interest," says Christopher Farr.

work with artists because we bridge those two worlds." Indeed, Farr and his partner, Matthew Bourne, commission artists and designers such as Romeo Gigli, Bill Jacklin and Sandy Jones to create richly colored limited-edition rugs, which are produced by weavers and dyers in Konya, in central Turkey.

This weaving, so to speak, of old and new appeals to Victoria Waymouth, who says, "I always think the carpet is the basis of a room. I love designing rooms from carpets. And I love what Christopher does, because you can put his rugs into traditional as well as contemporary settings." Farr, who isn't one for false modesty, sums up his work succinctly by saying, "We do interesting work with groundbreaking people."

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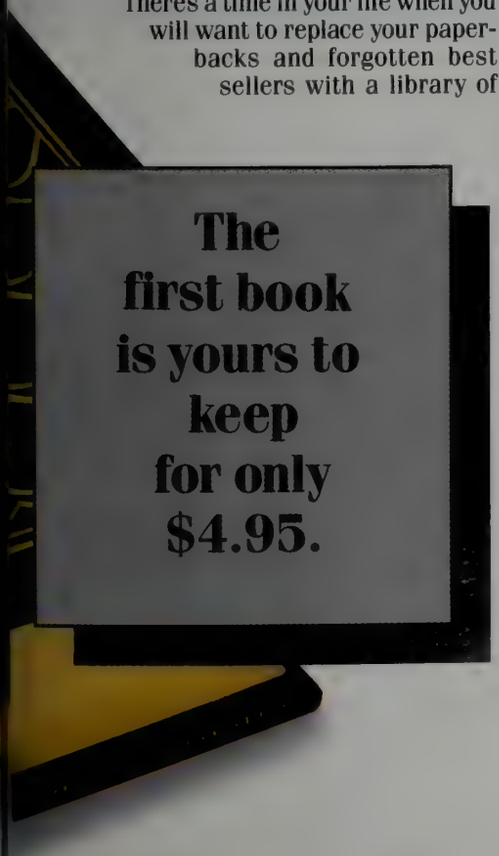
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HISTORIC HOUSES: JOHN RUSKIN AT BRANTWOOD

PRESERVING A VISIONARY'S LAKE DISTRICT RETREAT

By John Julius Norwich

In my house," wrote John Ruskin, "there is no attempt whatever to secure harmonies of colour, or form, or furniture. . . . I am entirely independent for daily happiness upon the sensual qualities of form or colour—when I want them I take them either from the sky or from the fields." Or, he might have added, from the water or from the hills; because Brantwood, the house in England's Lake District in which he lived for the last three decades of his life, commands views as magnificent as any in the country. As Ruskin himself was the first to agree, it is not in any sense a beautiful house; indeed, it comes as something of a surprise to learn that this

He had done something that humbler mortals would never dream of doing: He bought his house sight unseen.



PHOTOGRAPHY: SIMON BROWN





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"There is no wealth but life," said John Ruskin (1819–1900), noted Victorian artist, poet, critic and social revolutionary. ABOVE LEFT: Ruskin spent his last decades at Brantwood in England's Lake District. The house has been open to the public since 1934. ABOVE: Original bookcases, furniture and memorabilia fill the study. The framed artworks portray Brantwood.

LEFT: *John Ruskin in His Study at Brantwood* by W. G. Collingwood dates to 1881. The artist, who was also an archaeologist, author and translator, lived nearby and was a close friend of Ruskin's.

continued on page 46



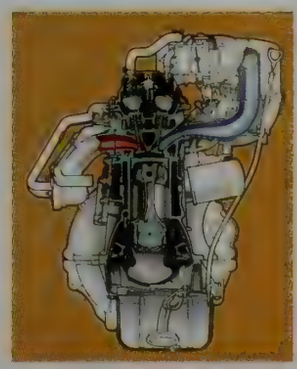
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PRESERVING A VISIONARY'S LAKE DISTRICT RETREAT

continued from page 44



ABOVE: A watercolor of a study for a tapestry of Chaucer by Sir Edward Burne-Jones hangs against wallpaper designed by Ruskin in the living room. The drapery motif is a William Morris pattern.



ABOVE: Exhibited in the living room are samples of Ruskin lace, testimony to the thriving lace and linen industry Ruskin established in the area to increase the income of impoverished local farmers. Many residents still make the lace today.

John Ruskin identified architecture with morality and had championed J. M. W. Turner and the Pre-Raphaelite Brotherhood.

man renowned for his flawless eye, who had done probably more than any other to shape the artistic and architectural tastes of Victorian Britain, had also done something that humbler mortals would never dream of doing: He had bought his house sight unseen.

At the time of the purchase John Ruskin was fifty-two, and famous throughout Europe and the United States. His five volumes of *Modern Painters* had revolutionized art criticism. His three-volume *The Stones of Venice* had not only analyzed in astonishing detail the architecture of that most magical of cities but had set forth his fundamental credo regarding the sanctity of the artist and craftsman as the foundation of the ideal society. He had identified architecture with morality, had championed J. M. W. Turner and the Pre-Raphaelite Brotherhood and had led his own personal crusade against the worst horrors of the Industrial Revolution. He was seen variously as a teacher, a prophet, a saint and a dangerous revolutionary. Some of his writings might have seemed somewhat extreme to Karl Marx; others were to be revered by that most exquisite of reactionaries, Marcel Proust. Finally, he was the greatest master of English prose that the nineteenth—and arguably any other—century ever produced.

The previous owner of Brantwood, William James Linton, had been almost as remarkable, in his own way, as Ruskin. Poet, artist, book illustrator and engraver, he was also a fervent republican who produced constant streams of seditious literature from his own press. In 1867, however, Linton immigrated with his family to New Haven, Connecticut, and four years later he decided to offer Brantwood to his hero, John Ruskin. During the summer of 1871 Ruskin had been taken seriously ill at a hotel in Matlock, Derbyshire, and, remembering how after his previous visit there forty years before he had gone on to the Lakes, had developed the feverish idea that that same spectacular scenery, at once majestic and peaceful, would bring about his final recovery. As soon as he was well enough he had returned to London; and there he had found a letter awaiting him offering him a house on Coniston Lake for fifteen hundred pounds. It seemed like a sign from God; he accepted at once.

Ruskin described Brantwood as he first saw it: a rough-cast country cottage, "old, damp, decayed, smokey-chimneyed and rat-riddled" but with "five acres of rock and moor and streamlet; and, I think, the finest view

continued on page 48

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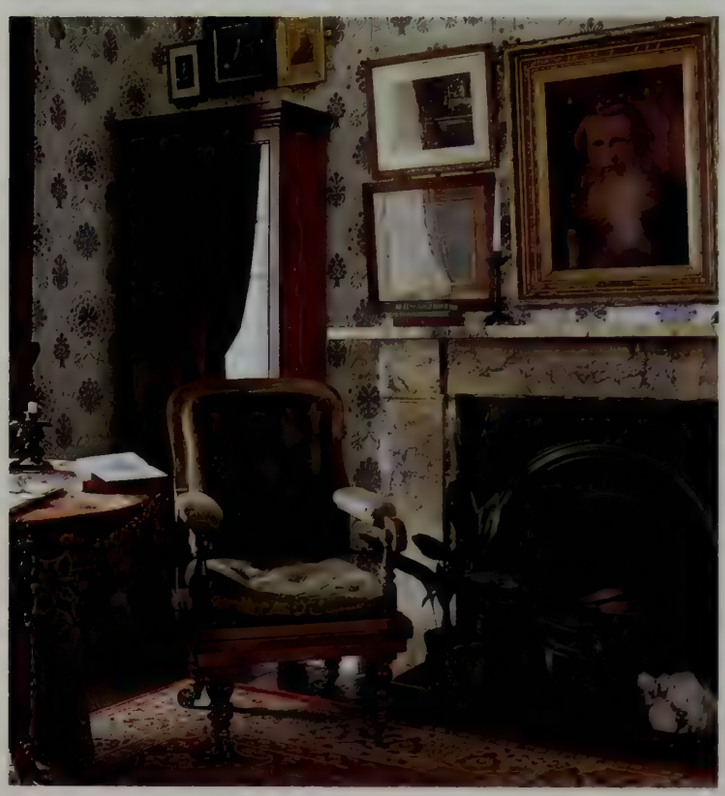
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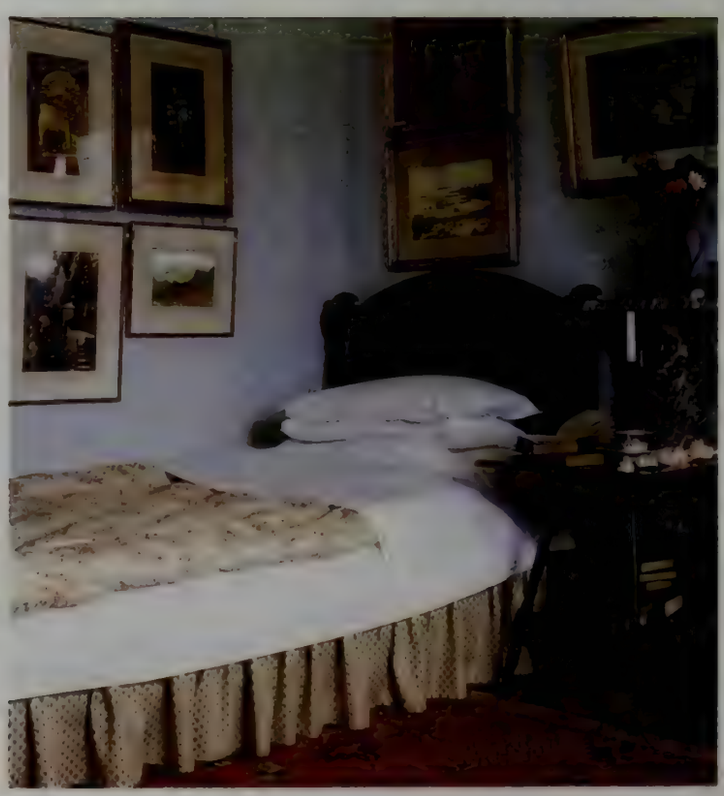
PRESERVING A VISIONARY'S LAKE DISTRICT RETREAT

continued from page 46







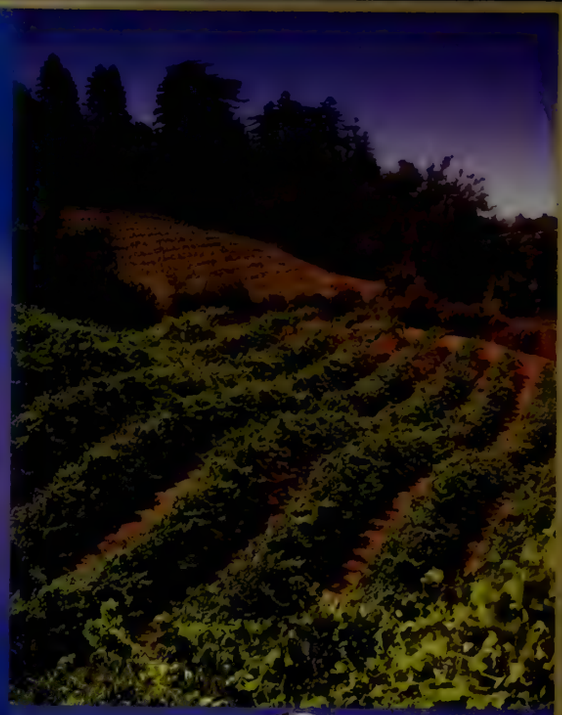


"To see clearly is poetry, prophecy, and religion—all in one," observed John Ruskin. TOP LEFT: Shells are gathered beneath a watercolor showing "the order of the day" at Brantwood. It was painted by Arthur Severn. TOP RIGHT: Leather-bound volumes of Ruskin's collected works are aligned on the study's shelves.

ABOVE LEFT: A Collingwood portrait of Ruskin overlooks the study, where he wrote many books, essays and lectures, including his detailed prediction in 1884 of what is now known as the greenhouse effect. ABOVE RIGHT: Watercolors by Ruskin and Collingwood hang in the turret bedroom. The painting at far right depicts the room when its walls were arrayed with works by J. M. W. Turner.

I know in Cumberland or Lancashire, with the sunset visible over the same." He began immediately to enlarge it, his very first addition being the small polygonal turret on what was then the southwest corner. Big enough only for a single comfortable chair and its occupant, it gave him uninterrupted vision to the north, south and

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JOHN RUSKIN

west—up and down the lake, and across it to the Old Man of Coniston and the mountains beyond. He also personally designed a separate servants' lodge, equipped with special stone ledges to encourage the nesting of swallows. A few years later there followed a new dining room with an extraordinary seven-light Gothic window to the south, symbolizing the subject of one of Ruskin's earlier books, *The Seven Lamps of Architecture*; a second story, with more bedrooms, a schoolroom and a nursery; and, at the rear of the house, a fine painter's studio.

These last two additions were made necessary by the arrival at Brantwood of his young cousin Joan and her husband, Arthur Severn, on whom with the passing years the old sage was to grow steadily more dependent. Arthur's father, Joseph, had been the close friend of the poet John Keats, and had been with him when he died in Rome; he himself was a successful watercolorist.

Ruskin had always been a lonely man—his six-year marriage to Effie Gray had been annulled in 1854 on grounds of nonconsummation, and Effie had married her lover, the painter John Everett Millais, the following year—and he welcomed the Severns and their growing family with enthusiasm. They in turn looked after him conscientiously until his death on January 20, 1900; only then did they betray his trust. Not only did they refuse to open the house and its treasures to the public for a month a year as he had done; the treasures themselves were gradually sold off. On Arthur Severn's death in 1931 the remaining contents—including all of Ruskin's papers and innumerable priceless drawings and watercolors by Ruskin and others—were offered at auction. The sale was held outdoors on a windy, rainy day; elderly people in Coniston can still remember piles of sodden manuscripts blowing around all over the garden.

continued on page 51





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Krasnyansky, "Russia - Red Sunset"
Serigraph, 1994



Miro, "Mannequin Parade in Bahia"
Lithograph, 1969



Tarkay, "Soiree"
Acrylic Painting, 1994

DECEMBER-JANUARY AUCTIONS*

*Partial listing-please phone for complete listing of December/January auctions.

Austin, TX — Sun 3pm/Mon 8pm
Stouffer's Austin — Dec 11-12
William Smith State Licensed Auctioneer #9223

Buffalo, NY — Sun 3pm/Mon 8pm
Buffalo Marriott — Dec 18-19
Gary Turla Licensed Auctioneer

Newton, MA — Sun 3pm/Mon 8pm
Boston Marriott Newton — Jan 15-16
Morris Shapiro State Licensed Auctioneer #419
City Licensed

Charleston, SC — 2 Sessions-1:30pm & 6:30pm
Sheraton Inn Charleston — Dec 11
Glen Raingh State Licensed Auctioneer #002472R
Park West Gallery Auction Company #001283F
City Business License #7078

Charlotte, NC — 2 Sessions-Sun 1:30pm & 7:30pm
Hyatt Charlotte at Southpark — Dec 11
David Teeman State Licensed Auctioneer #5716
Park West Gallery Auction Firm #875
City Itinerant #04781-10-017734-4

Cincinnati, OH — Sun 3pm/Mon 8pm
The Cincinnati Marriott — Dec 11-12
Gary Turla State Licensed Auctioneer #4719
Park West Gallery State Licensed Company

Ft. Worth, TX — Sun 3pm/Mon 8pm
Radisson Plaza Ft. Worth — Dec 18-19
David Teeman State Licensed Auctioneer #10820

Fullerton, CA — Sun 3pm/Mon 8pm
Radisson Suites Fullerton — Dec 11-12
Cheryl Parker State Bonded Auctioneer
Park West Gallery State Bonded Company
City Business Certificate #217651

Lansing, MI — Sun 3pm/Mon 8pm
Sheraton Lansing — Jan 15-16
Todd Keene Licensed Auctioneer

Milwaukee, WI — Sun 3pm/Mon 8pm
Sheraton Mayfair Inn — Jan 15-16
William Smith Licensed Auctioneer
City Licensed Direct Seller Permit
State Sellers Permit #472621

Montreal, Quebec — Sat 8pm/Sun 3pm
Delta Montreal — Jan 7-8
Gary Turla Licensed Auctioneer, Park West Gallery Business Revenue #10-0828-5705-0001

Naples, FL — Sun 3pm/Mon 8pm
The Ritz Carlton, Naples — Dec 18-19
Morris Shapiro State Licensed Auctioneer #AU182
Park West Gallery Auction Business #AB367

Nashville, TN — Fri 8pm/Sat 8pm
Nashville Marriott — Jan 6-7
William Smith State Licensed Auctioneer #2252
Park West Gallery State Auction Firm #584
Davidson County Business License #13173

New Orleans, LA — Fri 8pm/Sat 8pm
Sheraton New Orleans North — Jan 20-21
Gary Turla State Licensed Auctioneer #794
Jefferson Parish License #157209 157208

San Francisco, CA — Sun 3pm/Mon 8pm
San Francisco Marriott at Fishermans Wharf — Dec 18-19
William Smith State Bonded Auctioneer
Park West Gallery State Bonded Company

Springfield, IL — Fri 8pm/Sat 8pm
Springfield Hilton — Jan 6-7
Todd Keene City Licensed Auctioneer
Park West Gallery City Business License #21083

Tarrytown, NY — Sat 8pm/Sun 3pm
Ryetown Hilton — Jan 7-8
David Teeman Licensed Auctioneer

Woodland Hills, CA — Thurs 8pm/Fri 8pm
Warner Center Marriott Woodland Hills — Jan 12-13
David Teeman State Licensed Auctioneer
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25 YEARS

PRESERVING A VISIONARY'S LAKE DISTRICT RETREAT

continued from page 49

The principal buyer on that dreadful day was one John Howard Whitehouse. Already in 1896 he had established the Birmingham Ruskin Society, and in 1919 he had founded Bembridge School on the Isle of Wight on strictly Ruskinian lines. Finally, in 1932, he succeeded in buying Brantwood itself, and in 1934 he opened it to the public. In those days it was a sad, denuded shadow of what it once had been, but over the years much of the collection of furniture and pictures has been reassembled, and the house now looks, perhaps, much as it did in Ruskin's day.

There are, admittedly, a few changes at Brantwood: The living room was extended by the Severns in 1905—when it was given a large bay window with a balcony, with a seven-sided summer room leading off it—and many of the pictures, including the Turners, have never been recovered. But already there is more than the casual visitor can possibly hope to absorb, and the collection—owned, with the house itself, by the Education Trust Ltd.—is growing all the time. It includes a vast number of Ruskin's own drawings and watercolors, among which are a remarkable set that he produced as a boy of seventeen and a superb rendering of the north porch of St. Mark's in Venice; an extraordinary portrait of the master at the age of three by James Northcote; a particularly delightful picture by his friend W. G. Collingwood of Ruskin working in his study, with the snow-capped mountains visible through the window; another watercolor, by Arthur Severn, of him reading Sir Walter Scott—his favorite author—to the assembled household after dinner; and, in the old dining room, the little lace robe in which he was christened in 1819.

> Ruskin had always been a lonely man—his marriage had been annulled on grounds of nonconsummation.

There is a charming description of Ruskin sixty-nine years later, in 1888, by a young lady visitor:

He looked an old man even then . . . ; but his eyes were the youngest I have ever seen in an adult face, blue and clear like a child's, with the child's large direct gaze. By tea-time, every table, chair, and most of the floor would be littered with a wonderful profusion of sketches, photographs, missals, Greek coins, and uncut gems. 'Now we begin to look comfortable,' he would say gleefully when there was nothing left to sit upon, and we had to pick our steps among the treasures scattered at our feet; and we were *comfortable. He spared neither himself nor his possessions to give pleasure to his guests. He talked much and brilliantly, laughing heartily an infectious, chuckling laugh when anything amused him.*

For John Ruskin, however, the true point and purpose of Brantwood was to be found not in its possessions but in its position. As he grew older and his mind slowly became clouded, he would spend more and more time sitting in his little turret, staring out across the lake at the mountains he loved. When he died, the offer was made of a tomb in Westminster Abbey; but he was buried at Coniston, as he had wished. Perhaps the words of Leo Tolstoy are his greatest epitaph: "Ruskin was one of the most remarkable men, not only of England and our time, but of all countries and all times. He was one of those rare men who think with their hearts, and so he thought and said not only what he himself had seen and felt, but what everyone will think and say in the future." □

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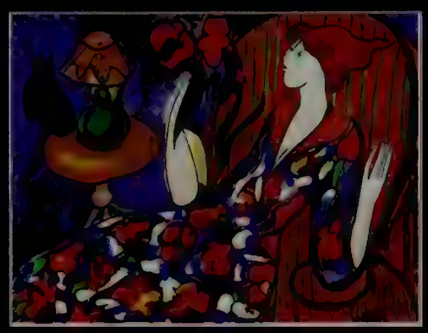
ART HISTORY IN THE MAKING



(Deauville, France 1994) - Park West Gallery President, Albert Scaglione with artists. From left to right: Claude Cambour, Jeremy King, Jean Claude Picot, Simone Baivi, Lebadang, Albert Scaglione, Mrs. King, Pierre Cambier, Linda LeKinff, Daniele Cambier and Andre Bardot

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LeKinff, "Cannelle"
Serigraph, 1994

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TWO LANDMARK ROOMS ARE RESTORED IN LONDON

By Marcus Binney

We can look at Chiswick House with new eyes, thanks to the painstaking work on the Blue Velvet Room.



Chiswick House



PHOTOGRAPHY: TIM BEDDOW

Two of the most remarkable of all architects' houses—Lord Burlington's villa at Chiswick and Sir John Soane's Museum in Lincoln's Inn Fields—have long been open to the London public. And now, even if one knows them both well, there is a compelling reason to return. Recent one-room restorations, the Blue Velvet Room at Chiswick House and the Breakfast Room at the Soane, herald a new era in patient, scholarly treatment of historic interiors.

Chiswick House embodies eighteenth-century English taste in microcosm. The Palladian movement in the 1720s set architecture and decoration in Britain on a wholly different course from that of the rest of Europe. The man most responsible for turning the English sensibility away from the Baroque was Richard Boyle, the third earl of Burlington, whose masterpiece, Chiswick House, ushered in Palladianism. Later in the century Sir John Soane, one of the most inventive of all English architects, took Neoclassicism beyond sober revivalism to the picturesque. Both his Greek Revival house and his visionary designs for the Bank of England rank among the great expressions of European Romanticism.

Two one-room historic renovations are now open to the public at architects' houses in London: the Blue Velvet Room at Lord Burlington's Chiswick House and the Breakfast Room at Sir John Soane's Museum in Lincoln's Inn Fields. ABOVE: Chiswick House, which dates from the 1720s, is considered the icon of British Palladianism. ABOVE LEFT: A William Dobson portrait of Inigo Jones overlooks the Blue Velvet Room, an homage to Andrea Palladio. LEFT: The room's painting and decoration are thought to be by Lord Burlington's protégé William Kent.

continued on page 54

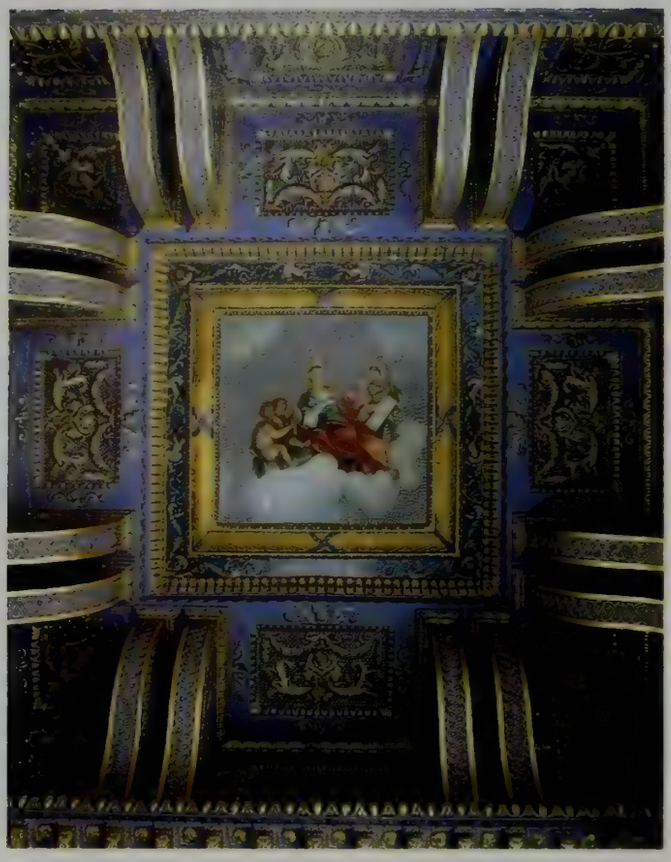
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TWO LANDMARK ROOMS ARE RESTORED IN LONDON
continued from page 52





ABOVE LEFT: The ceiling of the Blue Velvet Room displays elements derived from classical Roman exteriors and executed with Renaissance techniques. The center painting portrays an allegory of architecture. ABOVE RIGHT: Handmade silk reproduced from a 1720s document covers the walls. Authentic festoon draperies were created from armozeen, an old-fashioned type of taffeta.

At Chiswick House, Burlington's study, the Blue Velvet Room, has been rehung with a delicately shimmering silk that is true to the original and a quantum leap forward from the flocked wallpapers used in a 1950s restoration. Soane's Breakfast Room, renowned for its "starfish" ceiling, has been meticulously refurbished to match a well-known Joseph Michael Gandy watercolor that shows its every detail. Different in look, the rooms have each benefited from an enlightened approach to restoration.

Chiswick House, built by Burlington between 1725 and 1729 as an adjunct to his main house, has always been an enigma. "Too little to live in, and too large to hang to one's watch," wrote Lord Hervey, adding that it was "without one room to sleep or eat." Throughout this century the debate has raged: Was Lord Burlington his own architect or is the design, especially the interiors, the product of the fertile genius of Burlington's protégé William Kent?

We can look at Chiswick House with new eyes, thanks first to the painstaking work on the Blue Velvet Room and second to the masterly exhibition catalogue, *Palladian Revival: Lord Burlington, His Villa and Gardens at Chiswick*, written by John Harris. (After a spell at the Canadian Centre for Architecture in Montreal and the Heinz Architectural Center at the Carnegie Museum of Art in Pittsburgh, the exhibition of Lord Burlington's works, including the Blue Velvet Room, opens on February 2 at the Royal Academy in London.)

The Blue Velvet Room (so named in an early inventory of pictures probably made by Lady Burlington) is dominated by a huge series of scroll-like brackets supporting the ceiling—just the kind of architectural feature associated with William Kent. But John Harris is adamant. "Although it is commonly thought that the ceiling painting and decoration are by Kent, there are no drawings by him for the interiors at Chiswick," he maintains. "This room, like all the others, is by Burlington. The only room designed by Kent at Chiswick is the garden room he did for Lady Burlington."

Harris convincingly argues that Burlington's designs were born of what he calls "paper archaeology": For every feature there had to be a precise precedent. Burlington found inspiration in the architectural drawings of Palladio and Inigo Jones, but he was no mere copyist. He had astutely noticed that Jones had invented an interior style of astonishing richness quite different from Palladio's, incorporating the embellishments the Romans used on exteriors—on plinths, columns, entablatures and the soffits of porticoes.

The extraordinary consoled ceiling of the Blue Velvet Room is based on a drawing in Burlington's collection, not

continued on page 56

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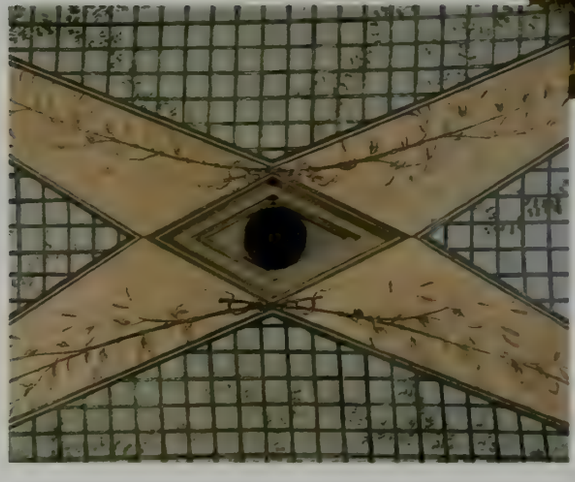
TWO LANDMARK ROOMS ARE RESTORED IN LONDON
continued from page 54



Sir John Soane's Museum



COURTESY THE TRUSTEES OF SIR JOHN SOANE'S MUSEUM

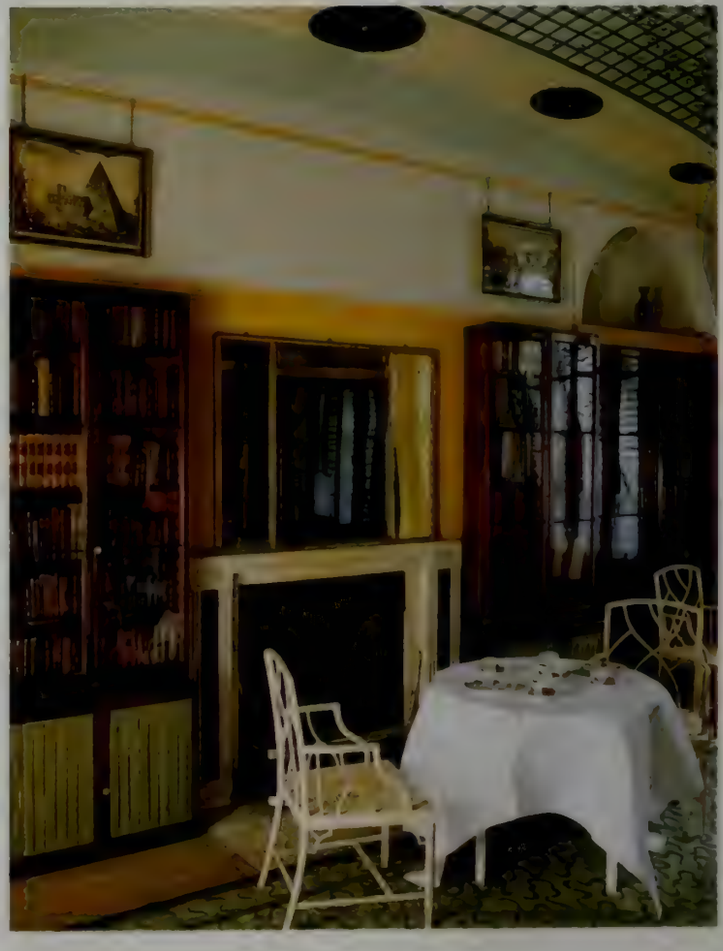


ABOVE LEFT: A spare, Neoclassical entrance façade of Portland stone distinguishes one of the two houses forming Sir John Soane's Museum. ABOVE: Joseph Michael Gandy's 1798 watercolor of the Breakfast Room depicts the "starfish" ceiling painted by John Crace.

by Palladio but by an unknown Mantuan architect. It was the precedent that Burlington needed for something unusual.

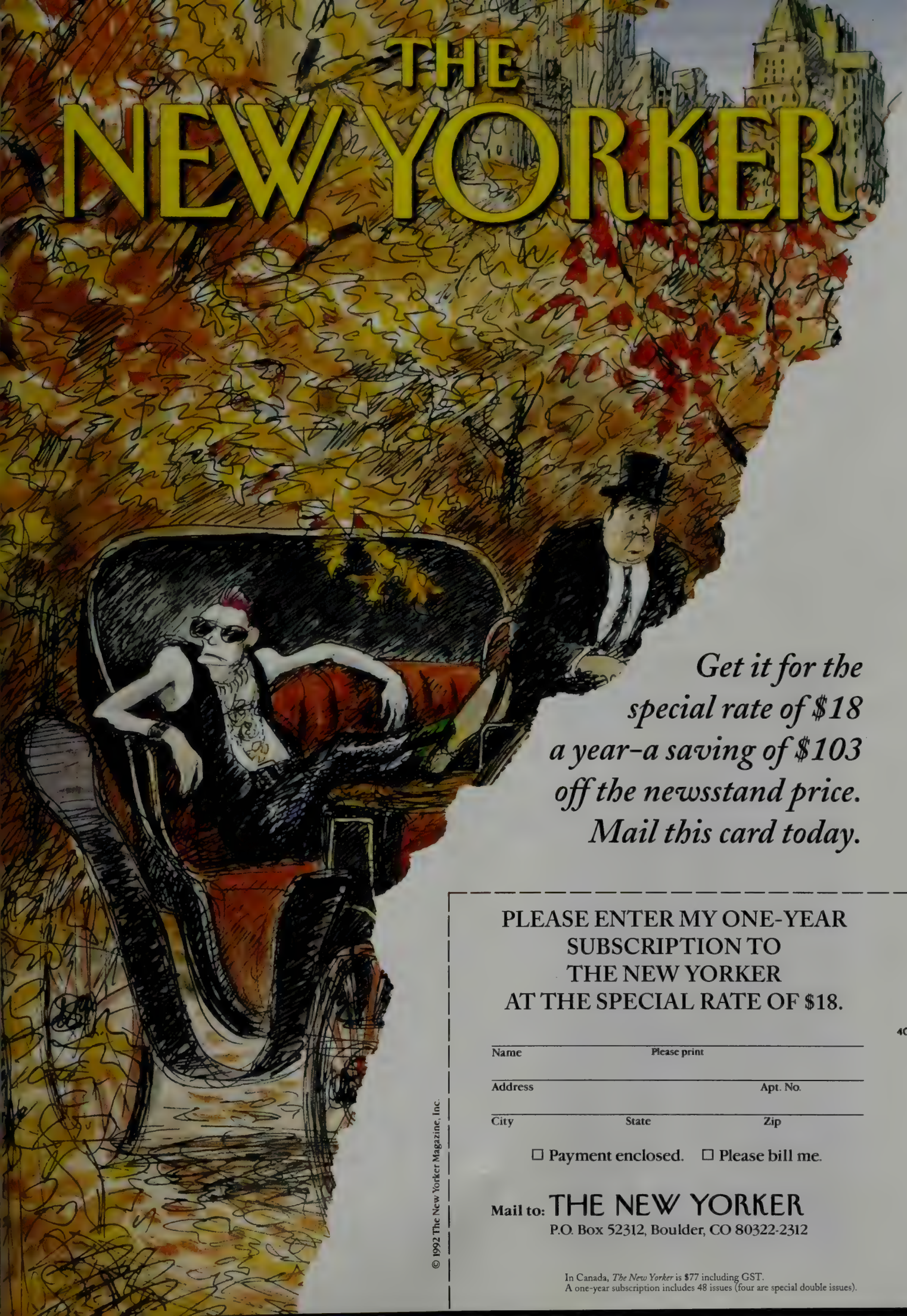
The task of identifying Burlington's colors for the room went to Ian Bristow, Britain's leading expert on historic paint analysis. Bristow's method was to take a large number of tiny paint samples, one from each type of molding and decorative element, mount them and look at them under a microscope. "This revealed that the room had only been repainted once before the 1950s, when the Prussian blue was correctly copied, probably at the time wings were added by John White in the 1780s. They changed the gilding in the lower part of the room then, and that was what they followed in the 1950s. The difference simply wouldn't have been visible to the naked eye."

Bristow's second deduction was that the paint that had first been used at Chiswick House was not quite the stan-



ABOVE: The newly cleaned ceiling had been buried under some 15 layers of whitewash. RIGHT: A view of the ongoing restoration of the Breakfast Room's west side shows the original marble mantelpiece and part of the collection of Piranesi engravings.

continued on page 58



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TWO LANDMARK ROOMS ARE RESTORED IN LONDON

continued from page 56

dard Prussian blue of the eighteenth century. "I'm very clear in my own mind that in this room Burlington was closely following the example set by Jones at the Queen's House," he says, "even down to the little blue-and-gold cartouches with initials." He continues: "The seventeenth-century pigment used at the Queen's House was smalt, a crushed blue glass very intense in color. This wasn't mixed into the paint but had to be dusted over the surface while it was still wet."

Bristow's research was the starting point as well for Guy Evans's work on the wallcoverings. At Chiswick House, "there was no survival or record of anything ancient," says Evans, "so we had to surmise the quality and design of wallcoverings that would have been most appropriate. Burlington was a rich man, so I felt it had to be silk."

This was the critical decision; the contrast with the flock used in the adjoining rooms is electrifying. Because none of the fourteen silk velvets Evans had in stock seemed suitable for the project, he went to look at Houghton Hall (designed by William Kent) and Holkham Hall in Norfolk, the two great surviving examples of the period. "We chose to follow the pattern of the wallcoverings in the saloon at Houghton, though that was a caffoy, a silk warp with a worsted pile," he says. "We had it made by Prelle in Lyons as a silk velvet."

After the jacquard cards had been cut, a full repeat sample was produced and approved. The entire job took a year to complete. "They were weaving nine inches a day," says Evans. The result is a silk of extraordinary luster that remains strong in color even in the fading evening light. "It's the best piece of silk we've ever had woven," Evans observes.

For nearly a century Chiswick has been virtually bare of furniture. The duke of Devonshire explains: "On the death of the sixth duke in 1858, Chiswick was let to a series of tenants. Then in 1892 many of the paintings, furniture and books were moved to Devonshire House in Piccadilly and later to Chatsworth. For a short time the house became a private lunatic asylum."

Today the preservationist organization English Heritage has achieved a significant coup in Chiswick House. Julius Bryant, director of English Heritage's London properties, was extremely conscious of the furor over recent ambitious restorations such as the Queen's House at Greenwich (see *Architectural Digest*, January 1991). "I was determined there should be no deadline," he says. "I said, 'Let's do the wallcoverings in just one room and do them really well.' This way we could show potential sponsors what we can achieve."

Sponsorship was critical, for interior decoration is inevitably not the highest priority of English Heritage, which has some four hundred medieval castles and abbeys in its care—a few of which are in need of constant attention to stop them from literally falling down.

The work at Chiswick House resulted from a bequest from the late London-based American decorator William A. McCarty-Cooper, which was made through the American Friends of English Heritage and earmarked specifically for Chiswick.

> "It's more refined and without the clutter. Soane did numerous interiors in London, but this is one of very few to have survived."

At the Soane Museum, curator Peter Thornton embarked on the ultimate in perfectionist restorations. He was fortunate in having the aid of Gandy's beautiful watercolor of the Breakfast Room and the resources of Sir John Soane's Museum Foundation in New York City.

Soane built his new house at number 12 Lincoln's Inn Fields in 1792, shortly after he had been made architect of the Bank of England and his wife had inherited a fortune.

The architect subsequently moved into another, more elaborate house at number 13, which he deeded to the nation as one of the earliest and the most exceptional of all house museums. Number 12, and number 14 on the other side, were leased for income until twenty-five years ago, when number 12 was taken over to provide extra space for students and the collections. At that time, fifteen layers of paint were taken off the Breakfast Room ceiling to reveal Soane's starfish design.

Twenty years later the procedure is much more advanced. "We were able to identify almost all the drawings in Gandy's watercolor and could put them back exactly," says assistant curator Margaret Richardson, who confesses to preferring the style of number 12 to number 13. "It's more refined and without the clutter," she says. "Soane did numerous interiors in London, but this is one of very few to have survived. I think it is the first time he set out to create a Neoclassical ambiance. You can also see the beginning of his book collecting and the Piranesis on the wall."

Sir John Summerson, the previous curator, suggested that the starfish-shaped ceiling, painted in 1793–94 by John Crace, was based on the ceiling of an Etruscan tomb in a book by Bartoli. "Crace and his team came red-hot from Carlton House with the latest French techniques," says Thornton of the artisans, who went on to decorate the Brighton Pavilion in the 1820s. "The quality is superb." "All the flowers were identifiable," adds Pauline Plummer, who did the recent conservation work on the ceiling. "I was puzzled by a buddleia but looked it up and found it was a perfect copy of a particular variety." Her most interesting task was to uncover the lion

masks and heads along the reeded vault at the edge of the ceiling, which also exposed the bronze finish. "We worked over them with a small hot-air brush just out on the market," she says.

The newly painted walls have a sheen as inviting to the touch as the best lacquer. The work is by a husband-and-wife team, Wilm and Joy Huning, with the basis for the research once again a paint investigation by Ian Bristow. From his samples Bristow concluded, "The graining was given a glazed and varnished treatment, probably producing a strié effect similar to that found in the dining room, which seems likely to have given the impression of oak or satinwood." "He also gave us the blue-gray sycamore for the doors," Joy Huning remarks. "We went home and did a whole range of samples on little boards and took them to Peter Thornton and Ian, who chose two."

The key decisions were made by eye as they progressed. "We began with the segment above the picture rail," says Joy Huning. "The pink gray looked fine until we started moving down, when it suddenly turned an icy

Her most interesting task was to uncover the lion masks and heads.

sugar mauve. So we had to use less sienna. For the yellow graining below we put a shadow in—as you would with real satinwood." Part of the problem was that "the light played terrible tricks," she says. "The large window made one end much brighter. So we abandoned strip lights and either used light bulbs or restricted ourselves to the mornings. Reflections from the mirrors played havoc too."

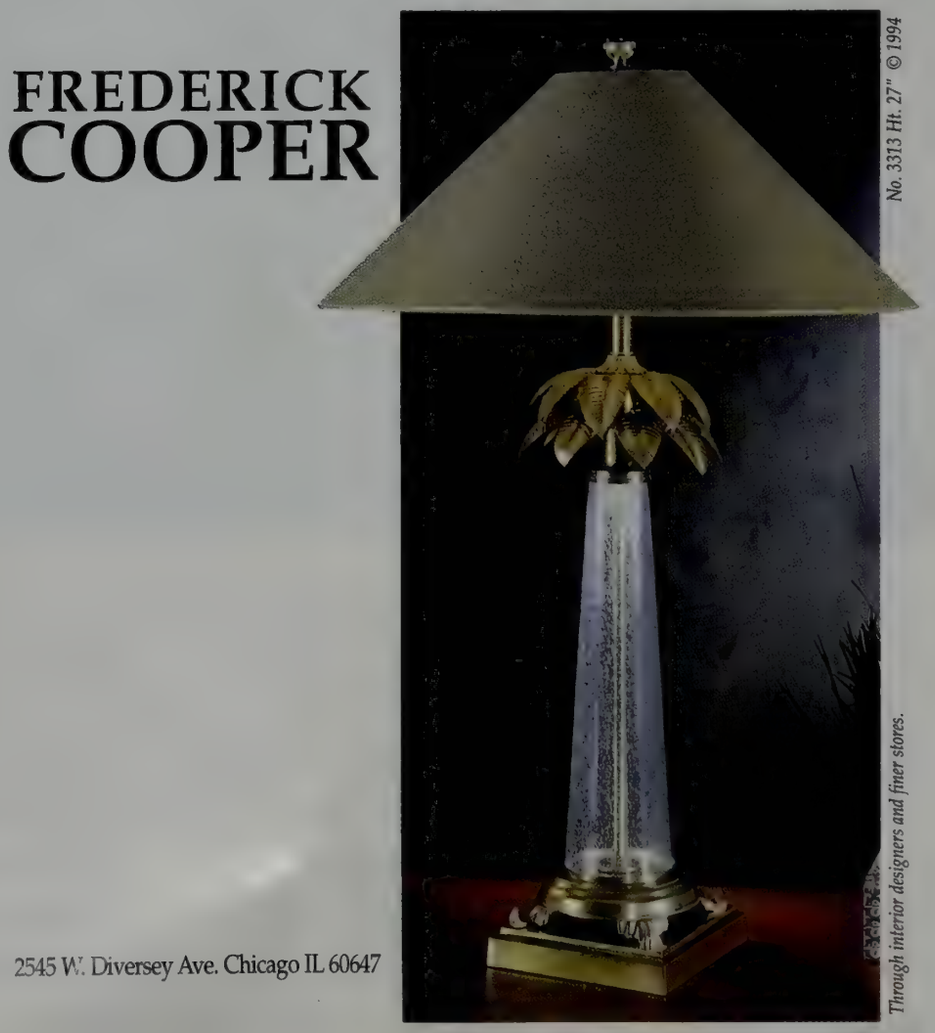
They worked side by side around the room graining vertical strips about eighteen inches wide. "This was a four-handed job," says Wilm Huning. "It was essential to keep a wet edge to avoid an overlap." They mixed their own color throughout. "We use a traditional megilp—a mix of artists' oil colors with poppy oil and turpentine. Mixing it the traditional way, you can't do it by weight or volume but have to do it by eye."

The walls were grained one by one for a seamless appearance, and the work done on the first wall was repeated to ensure that it blended exactly with the others. At the end the whole surface was covered in a clear varnish: "Megilp is not that hard-wearing," notes Wilm Huning.

All the furniture shown in the Gandy watercolor has been returned to the room or remade. Two of the bookcases survived and five more have been fabricated. The desk was reproduced by Hatfield's. Thornton explains: "Soane moved the original into the library in number 13, fitted it with mirrors and made it into a pier table. It couldn't be in two places at once, and the copy shows the supremely stylish design—the rounded corners, the smooth lines and hardly any moldings."

The *faux*-bamboo chairs have also been remade. "I had to use my knowledge of eighteenth-century proportions," says Thornton. "Gandy, who is usually so brilliant, shows the back of the chairs as barely higher than the doorknob yet rising up to Soane's shoulders like a 1690s chair."

The care taken at both Chiswick House and the Soane adds a new depth and richness to the business of restoration. Fabric specialist Guy Evans says, for instance, that attitudes toward re-creating historic fabrics have changed dramatically over the last decade. "The overriding concern among curators now is to get it right—not simply to meet a budget and a deadline. It's better not to do anything than to do it badly. We say, 'Do less and do it well.' It will be there for years to come." □



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JOSEPHINE HART IN SUSSEX

THE AUTHOR'S COUNTRY LIFE WITH MAURICE SAATCHI

TEXT BY GEORGINA HOWELL PHOTOGRAPHY BY DERRY MOORE



Old Hall in Sussex is where Josephine Hart, author of *Damage* and *Sin*, and her husband, Maurice Saatchi, chairman of Saatchi & Saatchi, spend their time away from London. "It's a very good place for thinking," says Josephine Hart (inset). "I go for long walks and think through a lot of things before I ever put a pen to paper." THESE PAGES: An iron gate opens to an ornamental pond bordered by masses of white irises.



ABOVE: The crenellated façade of the house, which dates from 1842, is nearly obscured by foliage and flowers. White *Longicuspis* and rambling rector roses and Chinese wisteria shroud the entrance tower. Greek storage jars hold summer hyacinths.

OPPOSITE: "It was an amazing transformation," says Josephine Hart of the great hall, which became a double-height space with the removal of an upstairs bedroom. The oak-and-limestone fireplace has a painted-wood inset. Carpet from Colefax and Fowler.

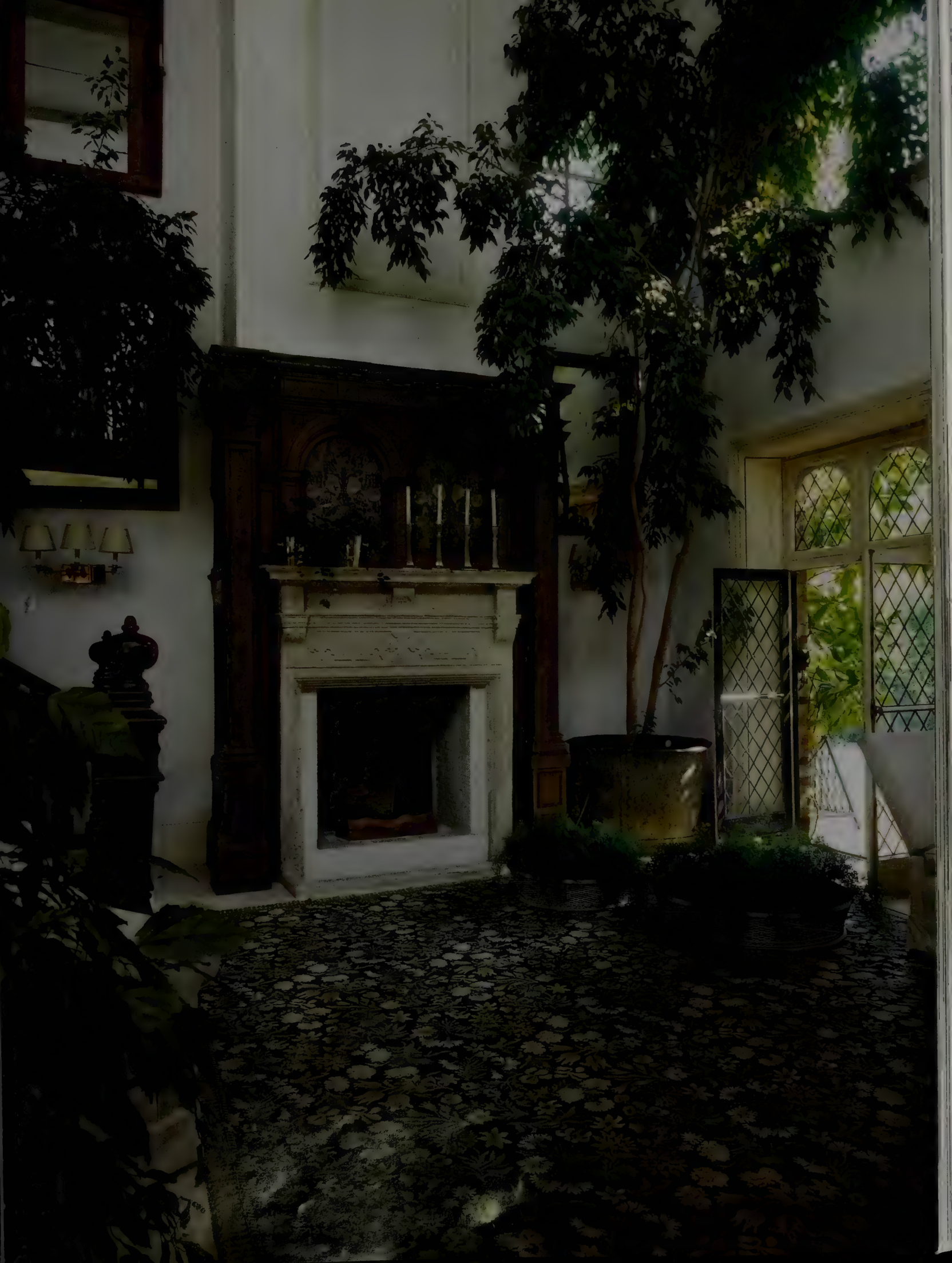
Houses are dangerous to fall in love with," says novelist Josephine Hart, author of *Damage* and *Sin*. "They are not passive. They are seductive, and they have a desire for exclusive love. Finally, they require a part of your soul."

Her deep Irish voice, rich in the accents of her native Westmeath, rings out over the balustrades and vistas of Old Hall, the 1842 Sussex house bought by her husband, Maurice Saatchi, nearly fifteen years ago. Both the sentiment and the house have the Gothic quality of her best-selling books, but there is nothing sinister about the abbeylike building that rears over her as she stands on the terrace, only something curious. For it is quite invisible.

The house, like a Staffordshire porcelain castle, appears to be built entirely of leaves and flowers. From roof to flagstones it is cloaked in foliage and stippled all summer with *Magnolia grandiflora*, wisteria, jasmine and old pink and white roses. During summer nights and winter teatimes, the lights come on like stars among the greenery, turning the nineteenth-century statues into silhouettes and throwing a sparkle across sixty acres of parkland and ten acres of impeccably planned enclosures of flowers, trees and lakes. Old Hall is a house—and even more, it is a garden—that demands obsession, and obsession is the theme of Josephine Hart's three books.

"But not for a house!" she says. "We have to guard against falling in love with a place. There's some sort of magic between Maurice and houses. I don't have the same connection."

Of her husband, the chairman of Saatchi & Saatchi's three global advertising networks, she says ardently, "We're more than husband and wife,







we are soul mates. Old Hall to me *is* M., the perfect expression of his particular soul and psychology—the gentle persistence of the gardener and the commitment to the future."

They had been together for more than a year when one morning he saw the real estate agent's photograph of Old Hall. Josephine Hart says it was love at first sight. They drove down to see the house that afternoon, and within a week it was theirs. "Although the place was beautifully kept, it had plenty of potential and lots of space to develop the garden," she remembers. "That was the great charm for M., who has the time of his life here."

The garden at Old Hall appears to take precedence over the house. Greenery seems to enter through the open French doors onto great white spaces of the interior. Josephine Hart rigorously edits the clutter out of a residence that is, after all, a family home for her sons, Adam, eighteen, by a former marriage to publisher Paul Buckley, and Edward Saatchi, ten, as well as a weekend retreat and a place for parties. Chaos of any kind, she says, terrifies her. She maintains a monastic simplicity in the main rooms but turns a blind eye to the boys' playroom, which she calls "the pit of doom." Graphically self-styled, she almost always wears black and white; her hair is very black, her lipstick very red. Standing in the living room, which features sofas upholstered in a cream twill and a vast table covered in a shadowy brocade, she waves a hand. "This, to me," she observes, "is a *riot* of color."

Josephine Hart's books treat of violent passions but are written with a crisp economy of style that leaves her

French hangings from the 18th century are the only wall decorations in the living room, which Maurice Saatchi created from three rooms. The long brocade-draped table holds stacks of books, wood flowers and other treasures. "We were worried about it at first because of the size," Josephine Hart says. "But it allows one to do terribly interesting things."



ABOVE: An elegant simplicity pervades the drawing room, which at night is lit by a Dutch-style brass chandelier. "The empty easel is a beautiful object on its own," Josephine Hart observes. "There is something slightly surreal about it."

RIGHT: The dining room is a study in details, from the oak paneling and the Elizabethan-style ceiling to the fireplace—all of which are from the 1840s. French tapestry fabric is on the table. Slipcovers are from Nicholas Haslam.

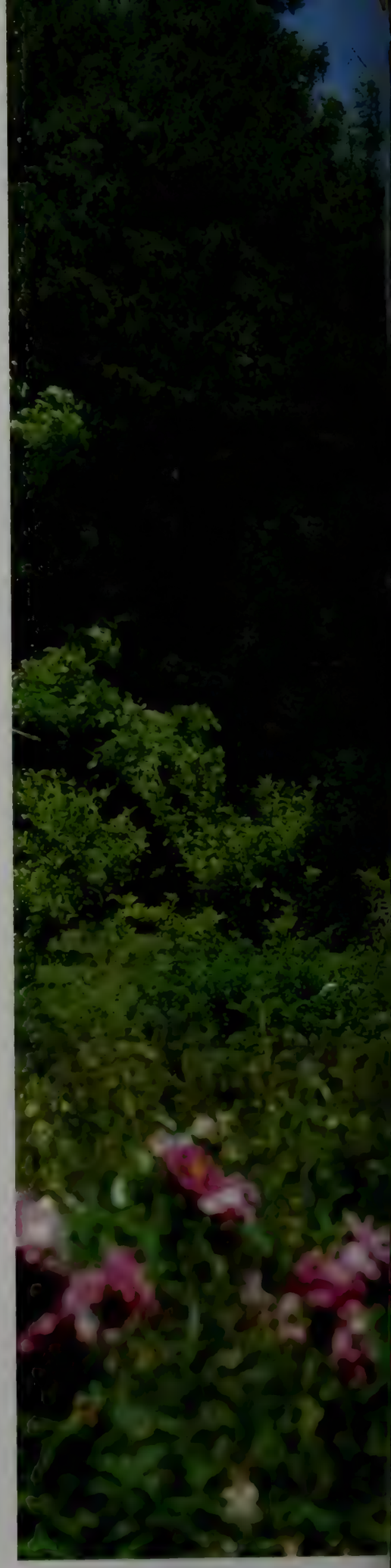
critics all at sea. One wrote of *Damage*, which was made into a Louis Malle film with Jeremy Irons as the parliamentarian sexually fixated on his son's fiancée, that it stood comparison with Racine's *Phèdre*, while another dubbed it "schlock in a frock." Although she was director of a publishing house in the 1970s and a capable businesswoman always, it was not until her marriage to Maurice Saatchi that she began to develop creatively, bringing poetry readings to London and later producing a number of West End plays, including the García Lorca classic *The House of Bernarda Alba* and Noël Coward's *The Vortex*. Last summer she finished her third book, as yet untitled, about sex and death.

When the couple bought Old Hall it was comfortable and pretty in the traditional English style. Maurice Saatchi made it magnificent and simple. He removed bedrooms to heighten the great hall, now an enormous mirrored showcase for the carved staircase, a theater for dramatic entrances and dynastic occasions, as when Josephine Hart carried their son, Edward, downstairs for the first time. He turned three rooms into one enormous living room. He renovated the Catholic chapel, which had been used as a cloakroom, and turned





ABOVE: A guest bedroom, decorated in the English country style with warm tones and floral fabric, was left essentially unchanged. "We softened the colors a bit but decided they were part of the house's character," says Josephine Hart.



RIGHT: Maurice Saatchi had an 1880s conservatory from Wiltshire moved to its present site on a hill. "It was virtually destroyed by the hurricane of 1987," recalls Josephine Hart. "We reassembled it over the following two years."

it into an astounding dining room where they occasionally provide a sit-down lunch for forty. It was in the chapel that Josephine Hart began to write *Damage*, composing the lines her readers will remember: "Damaged people are dangerous. They know they can survive."

There is a sense of the art gallery at Old Hall, but no paintings. In one room there is a flight of library steps, leading nowhere, before a velvet-covered *parlementier* facing in four directions. In another stands an empty easel. There are large-scale carved mirrors and fireplaces, prie-dieux and convent chairs and a bas-relief of Socrates with his disciples, for which Maurice Saatchi ransacked the auction houses of England, France and Italy.

Saatchi's plan for the garden of Old Hall brings to mind the landscapes of Capability Brown or Humphry Repton. In the classic manner, the garden reveals itself in a series of formal enclosures, each different from the last and each leading to another surprise. He set tall decorative iron gates into the old wall, through which is a view

continued on page 151

INSET: A 1955 Thames riverboat and a 1950s rowboat occupy the open-beam boathouse. Formerly used as a barn, it now sits beside the lake Saatchi created by flooding 13 acres of pastureland.

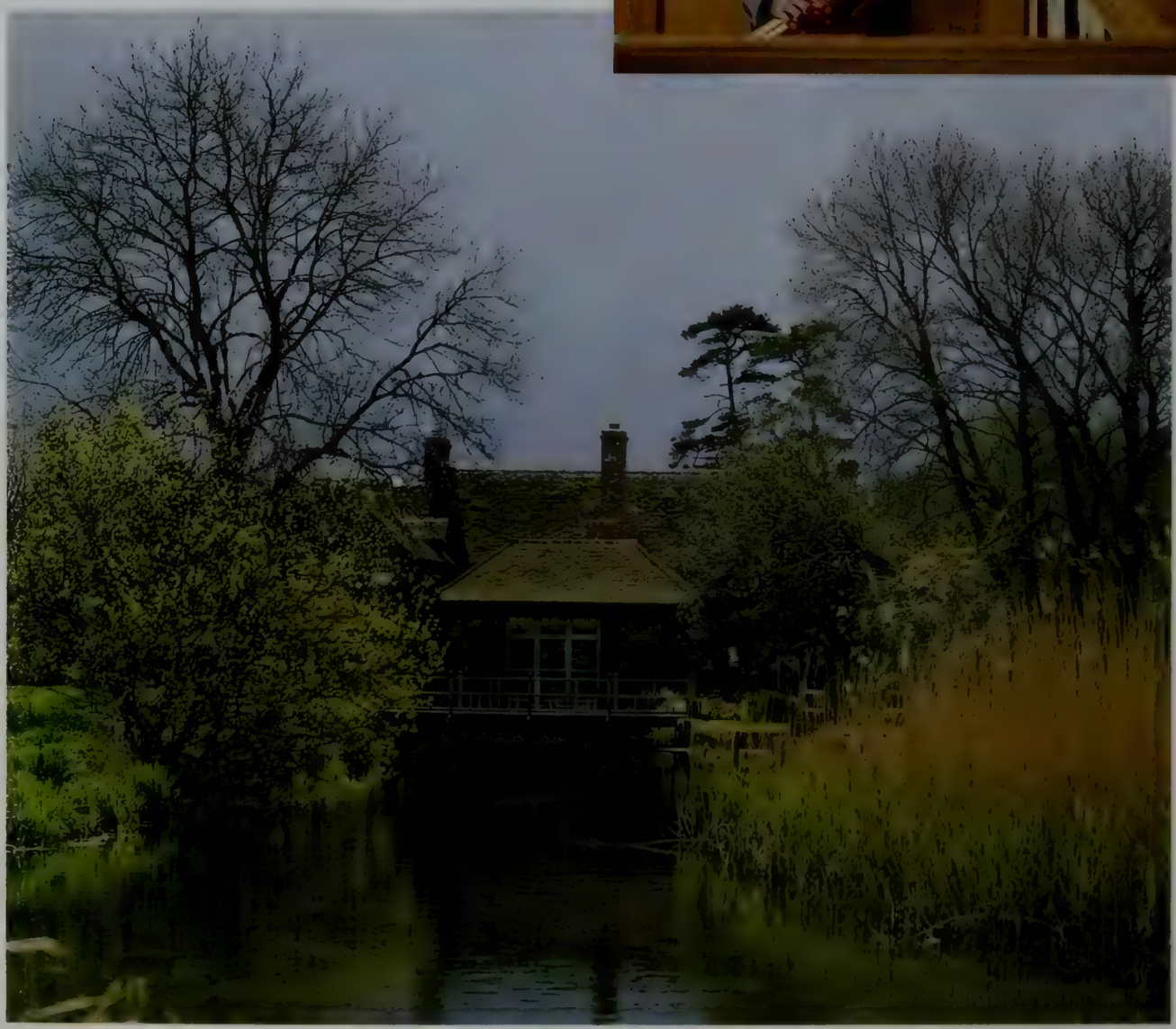


A DORSET MILLHOUSE

REVIVAL ON THE RIVER

INTERIOR DESIGN BY JOHN STEFANIDIS
LANDSCAPE DESIGN BY ARABELLA LENNOX-BOYD
TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE





ABOVE: A millhouse that has straddled a stretch of a Dorset river since the 17th century was completely renovated by John Stefanidis. The bridge was added by landscape designer Arabella Lennox-Boyd. TOP: Stefanidis on the new staircase in the entrance hall.

OPPOSITE: The living room, formerly the grain storage area, sits above the mill wheel. Stefanidis installed a bay window, kept the original oak beams and cornice molding, painted the brick walls and introduced large upholstered furnishings of his own design.



There is a part of Dorset where hills give way to broad plains, where a chalk stream finds its way across water meadows, where wild swans nest in the reeds and nightingales call from the trees.

For years an ancient millhouse was part of that landscape, linked to the river by proximity and purpose, but in recent times it had turned its back on the water; the wheel was silent, the house dark.

Designer John Stefanidis has given the water back to the house. "The only restrictions were the outer walls and planning permission," says Stefanidis, meaning that the entire volume of space has been reconsidered, a staircase moved, a breakfast pavilion added to what was a basic rectangle of a house.

"A house should have more than one place to eat. Otherwise you exhaust the room."

The guiding principle was, "Wherever there's water, have a window." Now the house looks out and allows in all the sparkle and sounds of the water. The breakfast pavilion has large windows on all sides and sits at the edge of the millstream for the morning light. A new bay window in the living room extends out from what was a flat end wall, giving new views upstream.

The restoration began with planning sessions with the client in London and a few Stefanidis maxims. On dining rooms: "A house should have more than one place to eat. Otherwise you exhaust the room." Hence the new breakfast pavilion. On baths: "They should be the most luxurious rooms in the house, with meticulous detailing." Hence the paneling of Douglas fir and marble showers. On kitchens: "Cooking, washing and serving need separate areas and the materials should be as fine as everywhere else in the house." Hence the large and carefully planned kitchen with cabinets of ash and countertops of green slate from Germany. As for how the house should look as well as how it should work, one maxim determined all: "The house should, above all, be true to place."

Local materials have been used wherever possible—flints and brick for the pavilion; secondhand tiles, already weathered, to retile the roof; stone from the Purbeck hills to pave the floor of the entrance hall; elm for other floors and oak from the surrounding countryside for paneling. The panels are not nailed but loosely pegged, floating so each can adjust to changes in temperature and humidity. This is traditional craftsmanship, seldom done anymore, but now in place for centuries. Wood is the soul of the house, and, as Stefanidis observes, "There's a lot of love and skill in that wood."

Oak already in the house was given the same devotion. Hefty oak beams, hidden up under the roof, were uncovered. New ones took their place and the big beams were brought down to be used, and admired, supporting an arch in the entrance hall. Up-



The dining room, which is directly over the river, was given larger windows and a higher ceiling to catch the water's reflection. Edwin Lutyens was the inspiration for much of the design, including the oak dining table, which has a secret extension mechanism.





stairs, in the room that was once the grain storage above the mill wheel and is now the living room, other original oak beams have been scrubbed and polished to new life.

With so much oak it is not surprising that thoughts turned to Sir Edwin Lutyens, the great Edwardian architect who was a master at putting structure, particularly wood, to decorative purposes. Stefanidis has designed an oak chandelier for the staircase that is a deliberate homage, and there is much in the house that Lutyens would appreciate—the squared-off height of the new bay window, the chamfered beams, the pegged construction of a table, the inventive spirit behind the careful detailing of hinges and door handles and catches.

Stefanidis sought out what he calls "furniture for a lodge, not a castle." What was wanted was informed country furniture, much of it designed specially by John Stefanidis. Most of the antiques are by designers of the Arts and Crafts Movement and Scottish architects Alexander "Greek" Thomson and Sir Robert Lorimer, though a few pieces are more urbane.

Outdoors, the flat empty fields were transformed into gently wooded parkland by the landscape designer Arabella Lennox-Boyd. This is landscape with the future in mind. Thousands of trees have been



OPPOSITE: The breakfast pavilion was added onto the house "to break its rectangular shoe box effect," says Stefanidis. Arabella Lennox-Boyd created multilevel gardens near the house that descend to the water meadows and river.

ABOVE: Stefanidis deliberately made a daybed for a living room niche small enough so that it could be skirted to see the river. "Everything about the house was designed around the views and the water. My main concern was the light."

planted—willow, alder and poplar in the water meadows; oak, ash, beech and chestnut on drier ground where cows and sheep graze; and a little birch wood on the other side of the house. Next to the house a series of small gardens enclosed by hedges or old Dorset cob walls of flint and limestone have views through to the river with its new plantings of water iris and arum lilies. A path winds across the water meadows through rare grasses and wildflowers to the new thatched summerhouse, built near a tranquil pool where the wild swans nest.

Guests stay in suites made from what was the stable courtyard. A generous host, the client asked



RIGHT: A guest bedroom tucked under the eaves of the house contains a circa 1900 Spanish rug and a circa 1930 Indonesian table mixed with the designer's pieces.

BELOW: What was the entrance hall was turned into a study, and the mill wheel is muffled by the paneling. Stefanidis calls most of the furniture "country Victorian," but he added a William and Mary table, at rear. Manuel Canovas fabric on ottoman.







LEFT: Stefanidis transformed stables into a suite of three guest rooms. "Even in low-ceilinged rooms I like to design high four-posters based on traditional Greek beds."

ABOVE: "I thought it would be nice to give the poolhouse some character, make it a folly," says Stefanidis, who introduced a kangaroo weathervane for his Australian client.

BELOW: The poolhouse is anchored by the central rotunda, with two changing rooms—which feature a pegged border below a clerestory window frieze—a steam room and a kitchen in the corners. The robes are from Stefanidis's London shop.



IRA VON FÜRSTENBERG'S ENGLISH ACCENTS

A LONDON BASE FOR THE PERIPATETIC PRINCESS

TEXT BY MICHAEL PEPPIATT
PHOTOGRAPHY BY DERRY MOORE

Princess Ira von Fürstenberg is rarely in one place for very long. Energetic and impulsive by nature, she speaks four languages with equal fluency and appears to know everyone who is anyone around the globe. Add to this a low boredom threshold and a penchant for taking on several different projects at once and you have a perpetual traveler. "My only real home," she admits with a laugh, "is on airplanes. I spend so much time going from country to country that my children suspect that I'm really a flight attendant. I was brought up between Italy, Germany, England and Switzerland and I've lived almost everywhere, so I'm really not sure where home is once I touch down."

The daughter of Prince Tassilo von Fürstenberg and Clara Agnelli, Princess Ira was born in Rome, a city she still adores but finds too chaotic for everyday living. She was married at a very early age to Prince Alfonso von Hohenlohe, with whom she had two sons, and she lived for a considerable period in Mexico and São Paulo before returning to Europe. Nowadays she has two main residences: a small apartment in Paris (see *Architectural Digest*, October 1993) and a house in Italy near Venice. She also spends about two months a year in a three-story house in London overlooking a street so quiet you would never guess it was in the heart of the city.

"Houses are a passion with me,"



ABOVE: "I don't like a house to look too new or too decorated," says Princess Ira von Fürstenberg of her three-story residence in London. "But I do spend time searching for just the right fabric or furniture." A Franz Xaver Winterhalter portrait of Lord Hamilton hangs in the living room.



An interplay of textures and patterns underscores the mid-19th-century atmosphere of the living room, which exhibits a Winterhalter portrait of Lady Hamilton, an ancestor of Ira von Fürstenberg's. Before the gilt-framed mirror on the French stone mantel are a pair of Chinese sang-de-boeuf vases. Fringed upholstered furniture, needlepoint pillows and an Aubusson carpet set off the lines of the Biedermeier table and gilt Russian busts in the corner.

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ABOVE: In the living room, gilt-bronze Neoclassical figures representing the four seasons stand amid *objets de vertu* on a porphyry-topped gueridon. At right is a *faux*-porphyry lamp.

says Ira von Fürstenberg. "I think it runs in our family, because my father loved them too. I've done up several places over the years in quite different locations—Sardinia, St. Moritz, Mexico. I chose this residence first because I fell in love with its unusual nineteenth-century façade, and second because it's in a neighborhood



OPPOSITE BELOW: Arranged on a sitting room table is part of the princess's vast collection of Scottish tartan ware —replete with an unusual hourglass —about which she has written a book.

BELOW: Biedermeier-style display cabinets were made to flank the French marble mantel and hold more tartan ware pieces in the sitting room. Floral needlepoint covers the long fireplace bench.

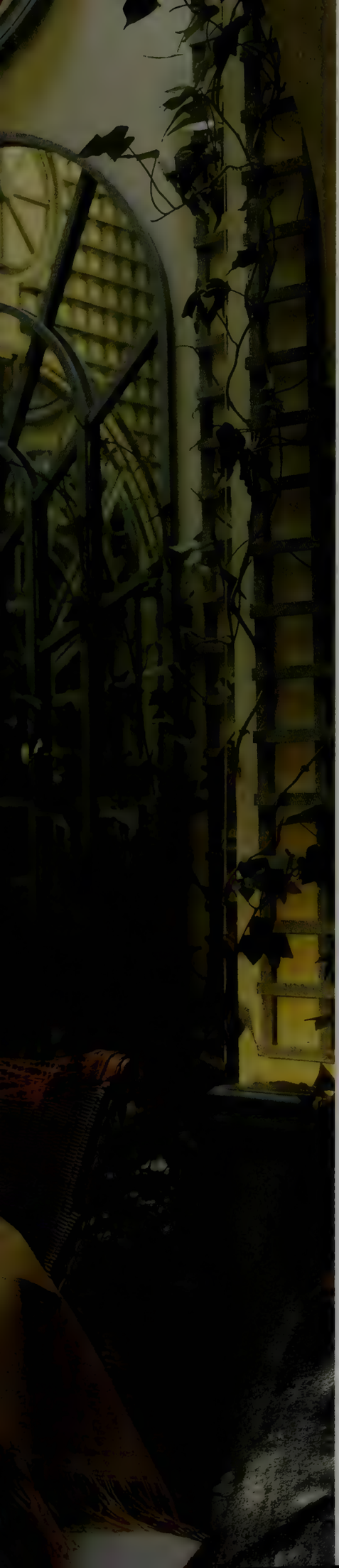
where you've got everything you could want—shops, big hotels, a park—within walking distance. It's like being in a village in the middle of town.

"I like a house to radiate lightness and to have as little as possible that's cumbersome and boring," she continues. "I began by putting the kitchen and the servants' quarters in the basement, and then in the central well that rises up to the first floor I decided to create a dining room, with a small fountain and latticework backed with mirrors to enlarge what is basically quite a small space. My friends seem to like it, and when I give parties, we usually start with drinks in the upstairs living room, go down to eat in what I call my 'extravaganza,' then resurface again for coffee upstairs."

The large living room sets the tone for the rest of Ira von Fürstenberg's









LEFT: "I had a skylit dining room fashioned in the central well of the house," says Ira von Fürstenberg. Latticework backed with mirrors creates an illusion of space. At right is an old Italian fountain.

ABOVE: "The Italian bedcovering determined the master bedroom's palette." Adding symmetry to the room are a series of framed 19th-century prints of costumes. The furniture is Biedermeier.

house. It is warm and welcoming but not without a hint of formality. Many of the pictures come from family collections; occasionally an ancestor surfaces, such as Lady Hamilton, finely portrayed in a tondo by Winterhalter. Some of the furniture is Biedermeier, recalling the von Fürstenbergs' German ancestry, but the flair with which several dissimilar styles are brought together is unmistakably Italian.

The same brio is evident throughout the house's upper stories, and above all in the master bedroom, where a Mediterranean brightness prevails. The blue and yellow of the Italian bedcovering is repeated in all of the room's fabrics and finds an echo even in the old-fashioned prints that occupy one wall.

Attractive and comfortable as her house is, Princess Ira von Fürstenberg will soon be packing her bags again for another trip. It may be to Biarritz, where she has planned the glittering resort's key social event, the Windsor ball, for the past four years. It may be to the United States to catch up with an old friend, or to Germany, France or Austria to oversee an exhibition of the decorative objects she designs. For the call abroad is always there. "I'm restless," she says. "My father used to tell me, 'The trouble with you is you can't ever keep still,' and I think I'll always have that problem. It makes me somewhat eccentric, perhaps, but I've accepted myself the way I am. I used to love the social round with all the balls and receptions and dinners. But now it's having these different projects that really makes me tick." □



THE MULBERRY TOUCH

ROGER AND MONTY SAUL RESCUE A NEGLECTED HOUSE IN AVON

TEXT BY CHRISTOPHER PETKANAS
PHOTOGRAPHY BY SIMON BROWN

The look is noticeably dog-eared and even more noticeably dog-friendly. Deeply buttoned chesterfield sofas are draped with chenille throws. Colonial chairs in weathered willow cradle bullion-embroidered cushions. Massive oak four-posters have been ornately carved with acanthus leaves. Tea is served on a sweetly battered trestle table of recuperated elm in china cups printed with the rose of England, the thistle of Scotland and the lyre of Wales.

The continuity, generosity and powerful sense of family expressed at Roger and Monty Saul's fifteenth-century manor house in Avon has a precedent, of course. The house is the respectful inheritor of that unteachable tradition of creature comfort and quirkiness, of playfulness and genteel shabbiness, that has always been at the heart of great English country houses. Superficial grandeur and obvious displays of wealth are spurned. Affectation and, heaven forbid, anything new-looking are out.

ABOVE: Monty and Roger Saul, owners of the clothing company Mulberry, stand with their Labrador Branston before the 15th-century manor house on the grounds of their property in Avon. RIGHT: A 16th-century staircase is in the entrance hall, which is "crammed with our favorite paintings, some by Roger, some by his sister," says Monty Saul.



The couple launched the Mulberry Home collection of fabrics, furnishings and accessories four years ago based on the pieces they had collected for their own manor house. In the garden room, an Irish elm table is set with Mulberry's Longton Hall–pattern tea service.

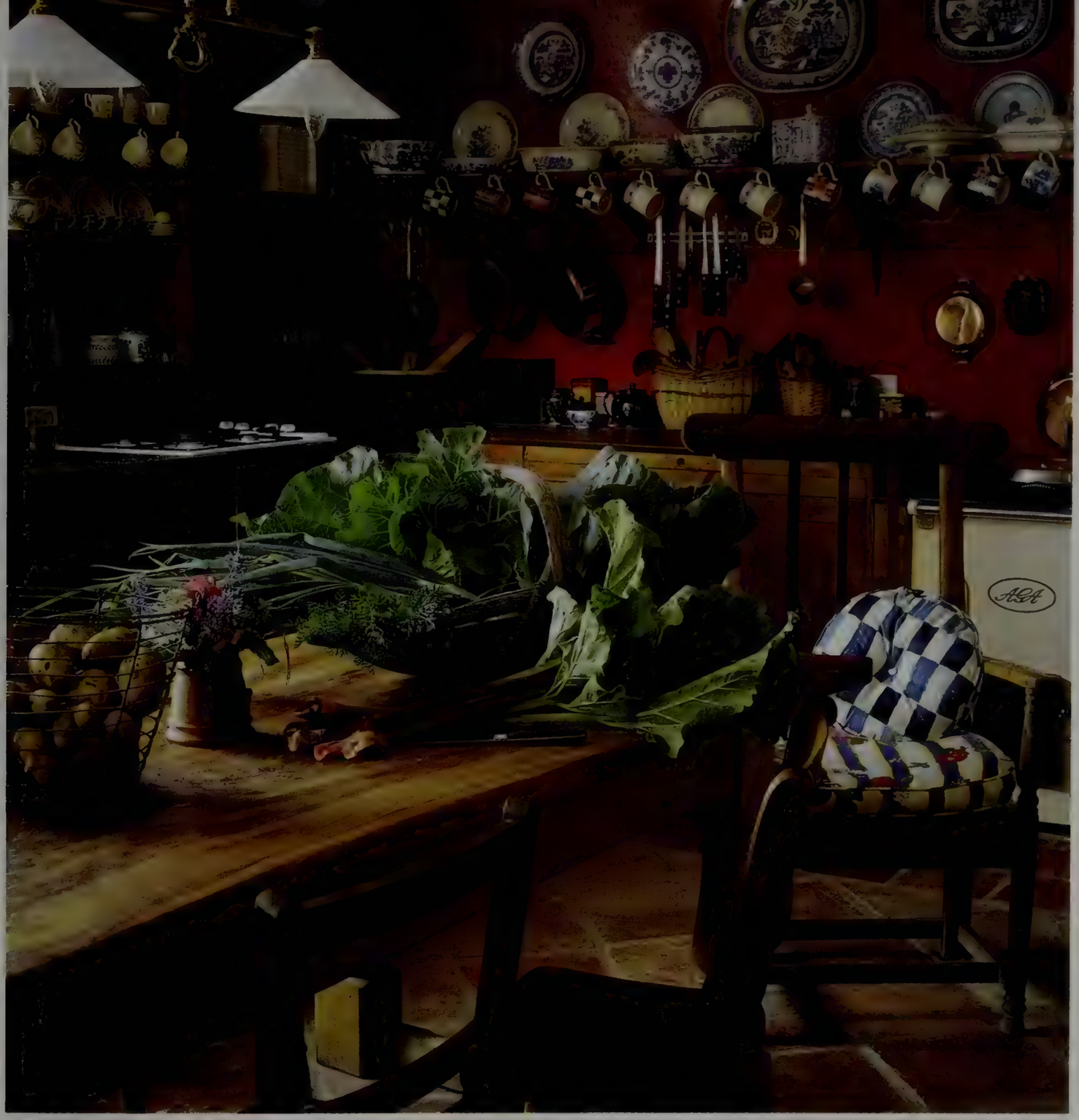




ABOVE: Low beams define the garden room, which was a huge 15th-century kitchen. "We're not fanatics about antiques, we look for things that have a personality—like the rocking horse," says Monty Saul. LEFT: The house's gardens are depicted in the lid of the harpsichord, designed by Roger Saul and presented to Monty on her 40th birthday.

As Roger Saul remarks, "A home is not a gallery or a museum—it's about comfort and warmth. And so many things the English have always lived with still work. How can you improve on a barley-sugar-twist candlestick hand-carved in yew wood? Or on Georgian pistol-handled silver made in Sheffield?"

Roger Saul's domestic point of view is also one he works by. Mulberry Home, the home furnishings arm of his international ready-to-wear and leather goods company, is known most of all for its sympathetic re-editions and light-handed interpretations of everything from maple cam-



The Sauls created the kitchen from scratch two years ago when they moved it from one end of the house to the other. "Because of the shape of its 'ears' we've always called the armchair Roger's kangaroo chair," says Monty. "The kitchen table was made out of a locally felled elm."

paign chairs to Cromwellian pewter chargers. It is hardly surprising that the Sauls' house serves as such a natural, hand-in-glove vitrine for the collection, because most of the pedigree prototypes, amassed spontaneously over many years by the couple for their private pleasure, were drawn from the house in the first place. Since many of the Mulberry items are also given a sly premature patina of age, and since everything under Roger and Monty's roof is stirred together in a casual and unselfconscious mix, it can sometimes be difficult to distinguish what was made two hundred years ago from what was made yesterday.

"The Mulberry shop interiors draw on the classic English country house for their inspiration, and I saw when designing them that a low table in spanking-new pine looked absolutely wrong," says Roger Saul. "So we learned to age things. That was one of the hardest things for our craftsmen



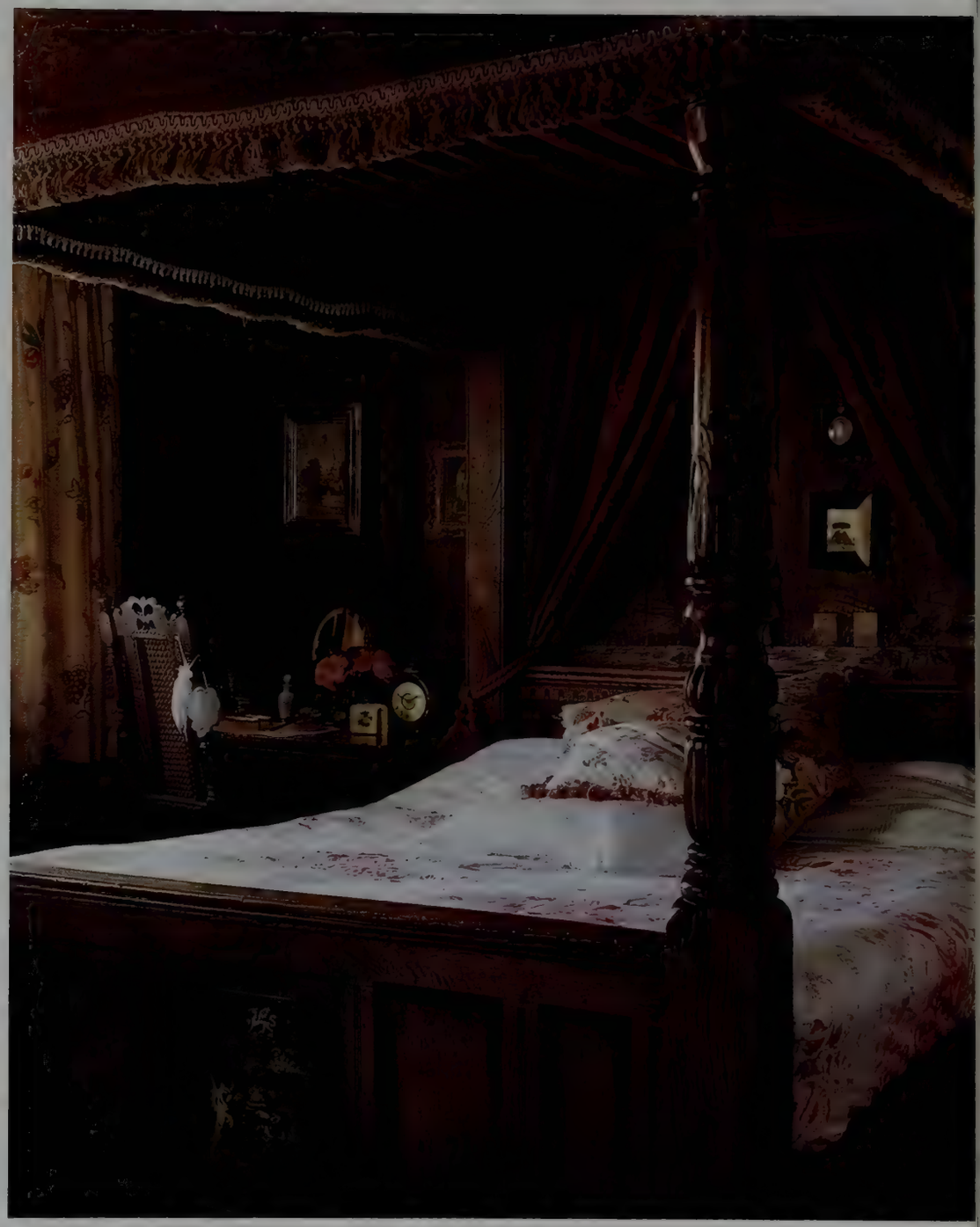
Roger Saul re-created the great hall, which was destroyed in the early 1800s, to reflect the manor house's decorative styles over the centuries. An Elizabethan staircase and Jacobean wainscoting are mixed with a Gothic fireplace and Victorian gas lamps converted into medieval chandeliers "to swing from," he says.

"This is the first time since 1700 that the house has actually been lived in by its owner."

BELOW: The pink bedroom in the north wing has original 18th-century paneling under the Georgian window. "The crewelwork picture of the west wing was done by our gardener's wife," says Monty Saul.



RIGHT: The master bedroom's oak four-poster was designed by Monty as a birthday present for Roger. Roman numerals inscribed on the 15th-century paneling allowed the owner to have the planks disassembled and moved from house to house.



to accept. But once we had taken a hammer to their shiny new piece, the craftsmen understood and appreciated what we were after. The idea for the Home collection, in fact, sprang from the shops. I had so many customers asking to buy the baskets and rugs and tea caddies that I finally decided to put them into production."

Swinging into action on the house required inspiration of a different kind. Roger Saul had acquired only a wing of the house in 1977; the rest was occupied by a farmer whose family had been there for generations. Things looked bad when the man announced he intended to replace the handsome terra-cotta pan-tile roof of the 1650 wagon house—which has six "eyes," or bays—with an unlovely one of corrugated iron. Then Monty Saul decided to go to work on the farmer's wife. By the end of the year she was able to surprise Roger with an envelope containing a note in her own hand that read, "Merry Christmas. Here is your wagon house."

Needing stone to rebuild the "eyes," which had been walled in, he wasted no time buying and dismantling a second, almost identical structure from the same epoch. Monty's present to Roger then became a present to their three sons with the installation in the wagon house of an indoor swimming pool. As the farmer neared retirement, he offered to let the Sauls purchase the rest of the house and outbuildings. Stripping away a nasty coat of render exposed the original lias, a beautiful bluish limestone quarried directly on the grounds.

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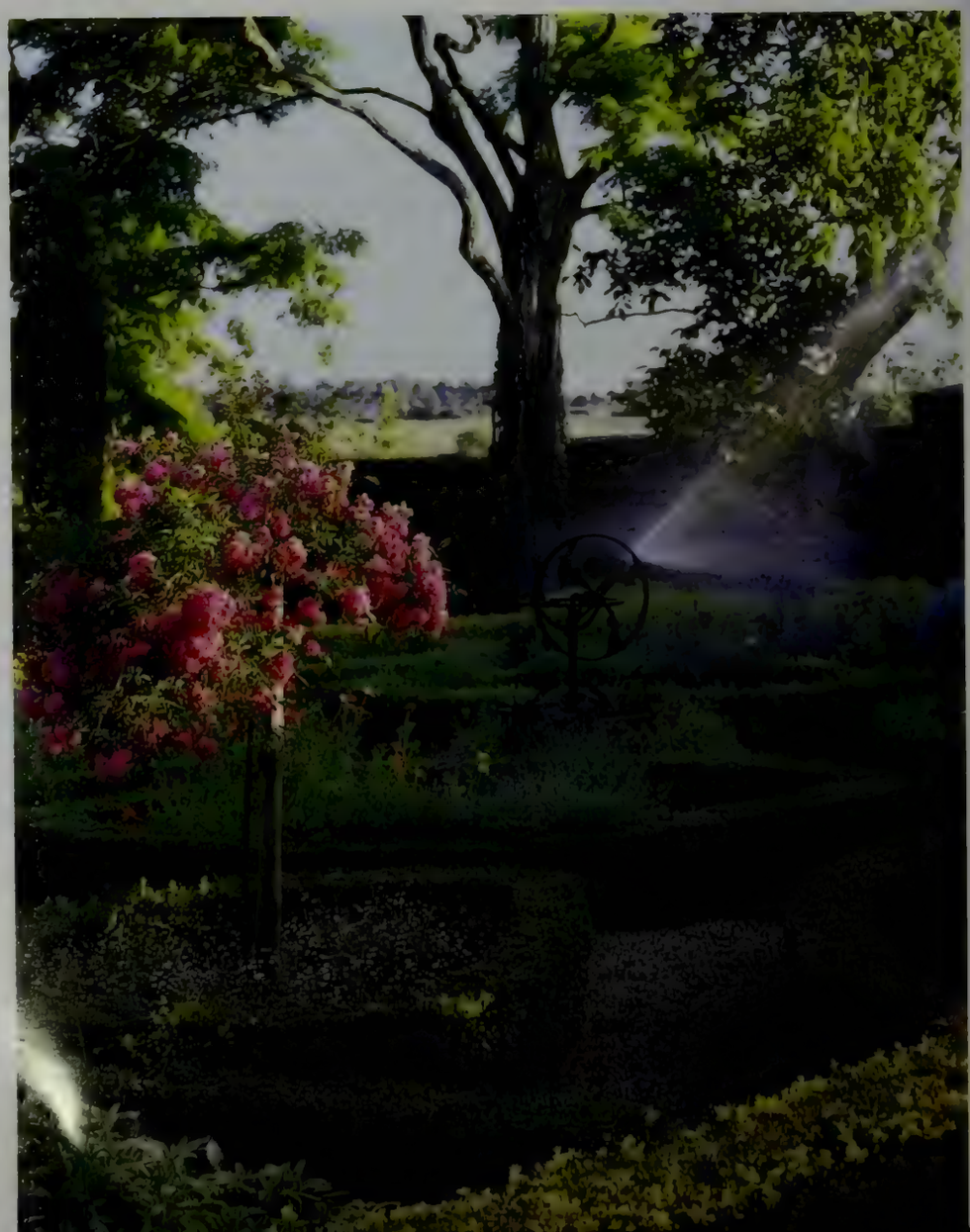




"The house deserved to be put back together. It was tragic all split up."

ABOVE: Monty Saul stands by Doris, a 1934 Austin 10/4 that she inherited from her father. "She does 45 mph top speed with the wind behind her." ABOVE RIGHT: Roger Saul, who races vintage cars, sits in his 1956 Mercedes-Benz Gullwing, called Marilyn.

RIGHT: A formal parterre was laid out with box hedges in the shape of playing-card suits with a hidden joker for visitors. "The Victorian automatic wheel combines the practical aspect of watering while looking like a 19th-century sundial," says Monty.





A late-19th-century Gypsy caravan in the depths of the grounds is used as a "Wendy house" by the couple's three children. "It's sadly in need of paint, but it lends that air of a secret lost corner of the garden," says Roger Saul.



ON EATON SQUARE
EAST MEETS WEST IN LONDON

INTERIOR DESIGN BY FRANCIS ROOS TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY DERRY MOORE

I searched for a long time before I sêttled on this flat in London," says Naguib Abd Allâh, whose apartment in Belgravia overlooks Eaton Square. Naguib's building, constructed in the mid-nineteenth century, has all the opulent characteristics of that period's style, including nine pairs of French doors.

"For years I lived in Paris, and all my life I've tended to have very spacious places," says Abd Allâh. "One of my relatives was governor of Cairo,

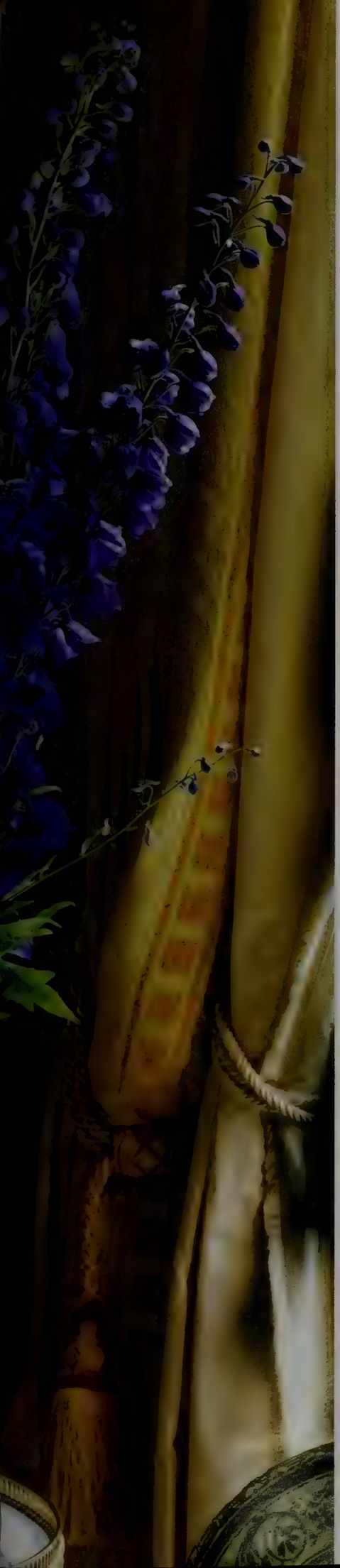


"We restored the rooms to their original elegance," says Francis Roos (above right) of Naguib Abd Allâh's 1840 apartment on London's Eaton Square. LEFT: European and Egyptian art and antiques distinguish the yellow salon.

BELOW: A silk-damask-upholstered wall in the yellow salon provides a backdrop for an 18th-century boulle-marquetry-and-lacquer cabinet, which once belonged to Coco Chanel, and an 18th-century drawing by Lagrenée.







and for a while it seemed that no house could ever be quite big enough for me. But the illusion of size here is suggested mostly by unity of color, which makes the rooms appear more imposing.

"What with my Italian and French fabrics, things from several other houses and pieces from an Egyptian palace, I arrived in London with enough to fill a whole furniture store," Abd Allâh continues. "It was a delight to take stock of it all again, but it was hard to find room for everything. The farther I delved into this project, the more infinitely various and confusing the possibilities seemed."

ental—a testimonial to the great Islamic, Ottoman and Mughal civilizations—and a grand salon in the best European fashion."

"Naguib also wanted a warmer alternative, a kind of salon for the evening, something rather less traditional," explains Roos, who worked with fabric specialist Kirstin Williams on the interiors. "Hence the pink salon, or Lions' Room, with its Italian-style trompe l'oeil. We had thought of a space entirely in *faux-marbre*, an evocation of the Winter Palace, but that seemed slightly over the top. The creation of a stenciled stone frieze added the necessary softening element."

Naguib Abd Allâh has been collecting objects representative of Oriental culture. "I believe that there's a philosophical link between the pieces I have accumulated."

To help him solve this puzzle, Abd Allâh sought out English interior designer Francis Roos. "Francis Roos has really helped me enormously," says Abd Allâh. "I always put a lot of time into developing my décor, but when it's done, as far as I'm concerned that's it. Because of my origins and my education, I'm both the victim and the beneficiary of tradition."

Since his teens, Naguib Abd Allâh has been collecting Orientalist paintings, along with objects that are representative of Oriental culture—among them, magnificent pieces of silver. "I believe," he says, "that there's a philosophical link between the different pieces I have accumulated. When Orientalism came back into fashion because of the rise of the Napoleon III style, my priority was to avoid any hint of cliché. Yet I did want a room that would be both ultra-Ori-

The juxtaposition of such dissimilar atmospheres is exhilarating. Abd Allâh had also asked for a "yellow salon," and in terms of decoration, this element lends the house an extra dimension. Abd Allâh's choice of yellow damask makes the yellow salon seem like a jewel case in which he keeps his objets d'art, paintings and silver. A boulle-marquetry cabinet that once belonged to Coco Chanel stands out particularly.

"My primary aim in decorating the apartment has been to maintain the ideal of grandeur I absorbed in the homes of my childhood," says Abd Allâh. Roos, in his restructuring, has understood and interpreted this idea. For example, he designed the bookshelves and extra tables of the intimate library, which is also used as a dining room for parties of up to twelve people.

"I found I had a yearning to know London," says Naguib Abd Allâh, "yet I wanted a somewhat different way of life from what is usual here." "The apartment is a mixture of Naguib's European-Egyptian taste and traditional English architecture," adds Roos. "This is a flat that's meant for entertaining." LEFT: A majolica vase decorated with the Three Graces rests on a table in the yellow salon. Delphiniums fill the crystal vase.







"The Lions' Room, the smaller salon, is a more intimate space where Naguib and his guests can relax after dinner," notes Francis Roos. LEFT: Anglo-Indian silver chairs flank the fireplace. Family portraits are joined by Horace Vernet's *Le Mameluk*, center.

ABOVE: "The walls are ornamented with small trompe-l'oeil marble panels framed by moldings. Bands of 'carved' stone, which in fact were stenciled, act as friezes around the large frescolike painted panels." Mark Ram created the special paint effects.

"My wish is to keep a permanently open house here in London," says Abd Allâh.

"I have friends all over the world, and my wish is to keep a permanently open house here in London, where visitors can turn up and stay for a time, just as they still do in Egypt," says Abd Allâh. "I also love cobbling together impromptu soirées that are full of surprises. When that's not possible I opt for a very formal dinner party or a buffet."

"Of course, I didn't get to do all the things I wanted to," Roos says with a laugh. "In the end it was Naguib's strong personality that determined the interior. For example, he wanted a four-poster bed, and that defined the bedroom, and he requested a proper Victorian bath. I made a rule of trying to interpret his needs as closely as possible.

"My concept of interior design is a basic one," says Francis Roos. "In fact, you could call it architecture without décor. As I see it, decoration must always be subordinate to the space. I'm an admirer of Chanel because I share her love of quality and detail, and I'm ready to go to great lengths to achieve something that doesn't necessarily show.

"Once the structure of an apartment has been established, its charm lies in an accumulation of discoveries, which at first go unnoticed," he elaborates. "I applied that principle here. For the inventive architectural details and *faux*-finishes, I tried to engage the artisans I was familiar with—people



"The library doubles as a dining room," explains Francis Roos. ABOVE: Reflected in an 18th-century French silver mirror are a velvet-upholstered sofa, a French Empire lamp, and a table arranged with a late-Victorian English gilt door knocker and ormolu candlesticks. RIGHT: A 19th-century gilt-bronze chandelier illuminates the library, which is fitted with tall bookshelves fashioned out of American walnut. The large French circular still life of fruit and the pair of gilt-framed mirrors are set against a velvet-covered wall.







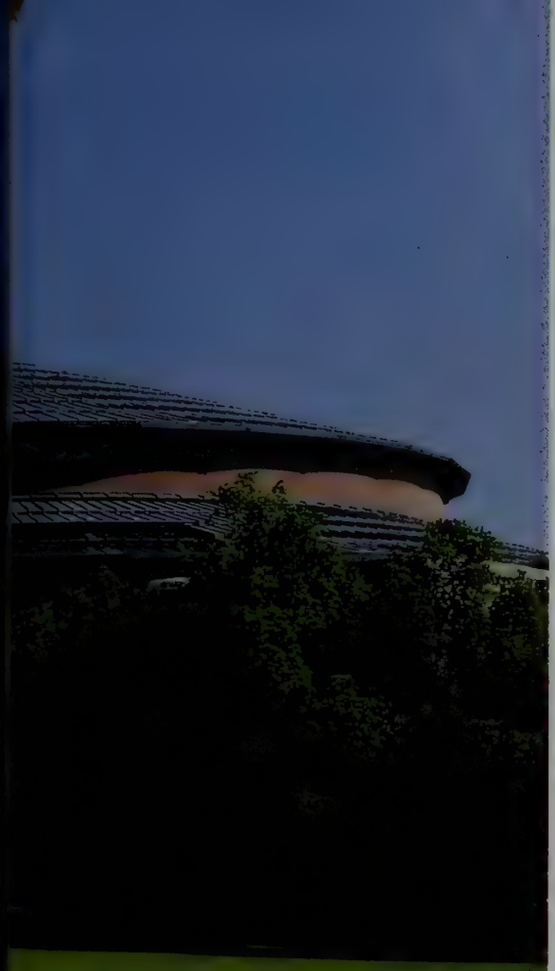
ABOVE: "The master bath's *faux-bois* was inspired by a McKim, Mead and White fountain at the university in Naugatuck, Connecticut. The space looks like a Victorian room you'd find in an English men's club." Original 19th-century wood blocks were used for the wallcovering.

who are chiefly motivated by the challenge of special projects. In the hallway we used a method that was fashionable in the eighteenth century but that has been seldom used since: We applied eglomise mirrors to the walls. We produced a space as magical as a lantern and yet wholly in the Oriental spirit of the entire flat."

In this highly thought-out apartment, the coexistence of Eastern tradition and the seductive values of the West reveals the true nature of its owner. For Naguib Abd Allâh is a man who is deeply respectful of the past yet completely frank in his appreciation of the present. □

LEFT: "I gave the master bedroom a softer and more contemporary feel," says Roos. "The pale colors are relaxing." To the right of the bed are a Boudin beach scene and a 19th-century painting of the Suez Canal. The French *retour d'Egypte* stool is from the 19th century.





The Glyndebourne Festival Opera's new opera house, designed by Michael Hopkins & Partners, "makes its own architectural statement while enhancing the other buildings," notes Sir George Christie. His father, John Christie, created the festival 60 years ago at the family's East Sussex estate. The steel-framed performance hall and the Elizabethan main house are each brick-clad.



GLYNDEBOURNE FOREVER

SIR GEORGE AND LADY CHRISTIE'S OPERATIC ESTATE

TEXT BY ELIZABETH LAMBERT PHOTOGRAPHY BY DERRY MOORE

Sir George "encountered a kindred buccaneer spirit" among those who worked at erecting Glyndebourne's world-class opera house, he says. They "converted a glint in the eye into a substantial, irreversible reality." ABOVE RIGHT: Sir George and Lady Christie with their pug, Phoebe, at Lady Christie's desk.

OPPOSITE RIGHT: The Glyndebourne Festival has become an institution of British cultural life, and the gardens, planned by Lady Christie in consultation with Christopher Lloyd, are an integral part of the experience. OPPOSITE LEFT: The Urn Garden is one of the favorite spots of operagoers, who picnic there during intermission.

If you're going to spend all that money, John, for God's sake do the thing properly." That was Audrey Christie in 1931, giving her husband a little dinner table advice about his plan to enlarge the organ room at Glyndebourne, their East Sussex residence, into an auditorium for amateur opera performances. He saw the point. A new theater built next to the house that would accommodate professional productions of the highest standards would, he concluded, be much more fun.

The renowned opera venue at Glyndebourne was thus under way. It would be more than the enthusiasm of a lovable, opera-mad eccentric who often dressed in lederhosen and old tennis shoes, more than a gift from a husband to his new wife, a lyric soprano. It would be a first-class opera house. It would be, as John Christie said, "not the best we can do, but the best that can be done anywhere." Furthermore, he maintained, "At all performances the feeling of general happiness and benevolence should be conspicuous." Indeed, evenings at the Glyndebourne Festival Opera would in time become one of the great joys of an English summer.

Now the Christies' son, Sir George Christie, has again "done the thing



properly." The original theater, which was much loved but, as Sir George says, "on its last legs," has been replaced by a fine new one, designed by Patty and Michael Hopkins of the London-based architectural firm Michael Hopkins & Partners. Using the classical Baroque theater as a model, they've made a three-tiered, horseshoe-shaped amphitheater that puts the emphasis on the actor's relationship with the audience.

In July 1992, after the last performance in the old theater, Sir George went onstage and said, "Well, that's that." In May 1994, before the first performance in the new theater, he once more appeared onstage. "Well, he announced, "this is it." He was remarkably calm, considering how much he wanted the audience and the critics to love the new theater as much as they had the old. "It was completely in other people's hands by then," he explains. "Whether choosing a musical director or an architect, get the right people and then let them get on with it. It's the only way to create something."

Sir George held a limited competition and chose Michael Hopkins because "he is the most contextual of the Postmodern architects," he says. "We knew he would respect the landscape of the South Downs and the sense of a theater as part of a family house.





LEFT: John Christie acquired an organ firm so that Glyndebourne's cathedral-quality instrument would be crafted to his exact specifications. He added the organ room to the house in 1919; it continues to serve as a space for informal recitals. At left, a pair of Empire torchères flank the walk-in hearth.

ABOVE: A painted and gilded cassone sits before a 17th-century Flemish tapestry at the head of the main staircase. A Venetian bombé commode, at right, is suspected by Lady Christie of having been enlisted at some point as a theater prop. "It must have been," she remarks. "It's so knocked about."

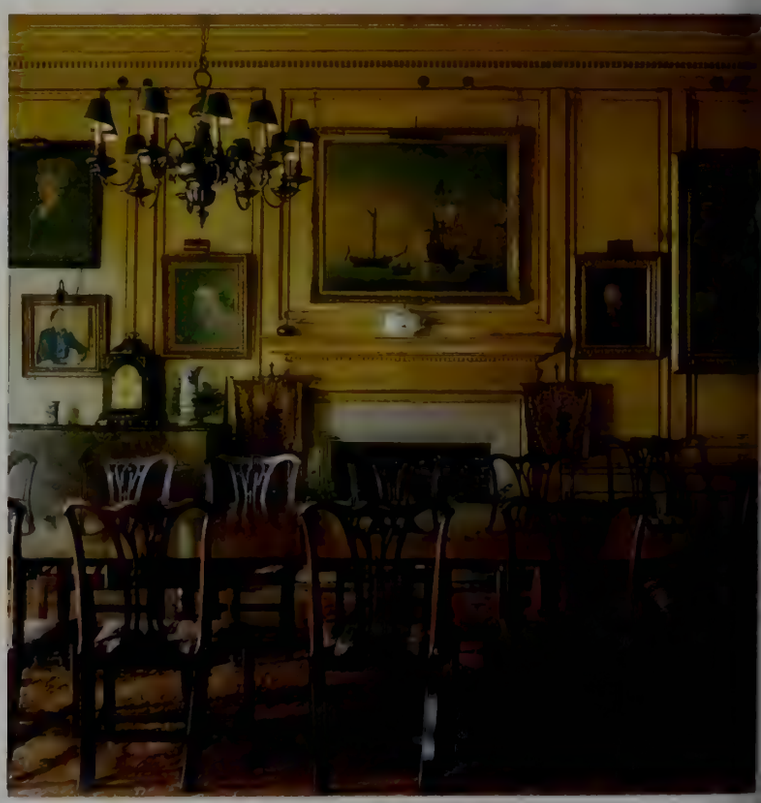




ABOVE: The front hall is the central public space in the house. Used by the Christies primarily as a sitting room, the hall is the site of occasional parties for Glyndebourne's cast and crew. Along with flowers from the garden, a list of that evening's curtain times is placed on the tapestry-covered table.

Though the Christies thrive on the high level of activity at Glyndebourne during the festival, they relish their off-season country life as well. "Put it this way," says Sir George, "I would hate to live on the equator, where the seasons never change." ABOVE: A Savonarola chair is near a bookcase in the front hall.





ABOVE: During a post–World War I remodeling, two rooms were opened up, enlarging the front hall. The paneling throughout is unstained redwood; the brass hardware is polished daily. A 19th-century English carved wood side chair, given a bit of whimsy by a tiny wood bird, rests beneath a family portrait.

"The house hasn't been redecorated in a very long time," says Lady Christie. "And certainly not by me." ABOVE: The dining room, whose rarely painted walls and ceiling have acquired a golden patina, features 18th- and 19th-century paintings. Chippendale-style chairs surround a double-pedestal table.

It was important not to go against what we already had, but equally important for him to make his own statement. We wanted a building of our time."

They got it, a theater of today that, through its scale and materials, complements the main house of many yesterdays. The main house, with its Elizabethan origins and years of additions and alterations, has a facade that is more accumulated than designed. Unlike the decidedly modern opera house, it sits on its broad lawns as though it has looked like this for centuries.

Inside, the rooms have the easy timelessness associated with English country houses. John Christie had done some major work on Glyndebourne when he inherited it in 1920, but once the opera was part of his and his wife's life, there was too much else going on to think about redecorating.

Sir George inherited the house in 1962. Changes since then, he says, have included "a few draperies, a bit of heating, some new plumbing, rewiring—twice—smoke and burglar alarms, and that's about it." Nobody can quite remember when there was any real upheaval caused by decorating, and Lady Christie thinks "most things must be the way they were before the war."

Where there is color, it has aged well: The dining room, for instance, had been painted what must have been a bland shade of cream; by now it has taken on the treasured and subtle tones that come with years of good cigars. In the guest bedrooms, the chintz draperies have softened to modest hues, and the comfortable chairs in front of the windows are, as they have been for two generations, exceptionally inviting places for visiting conductors to settle down with a score.

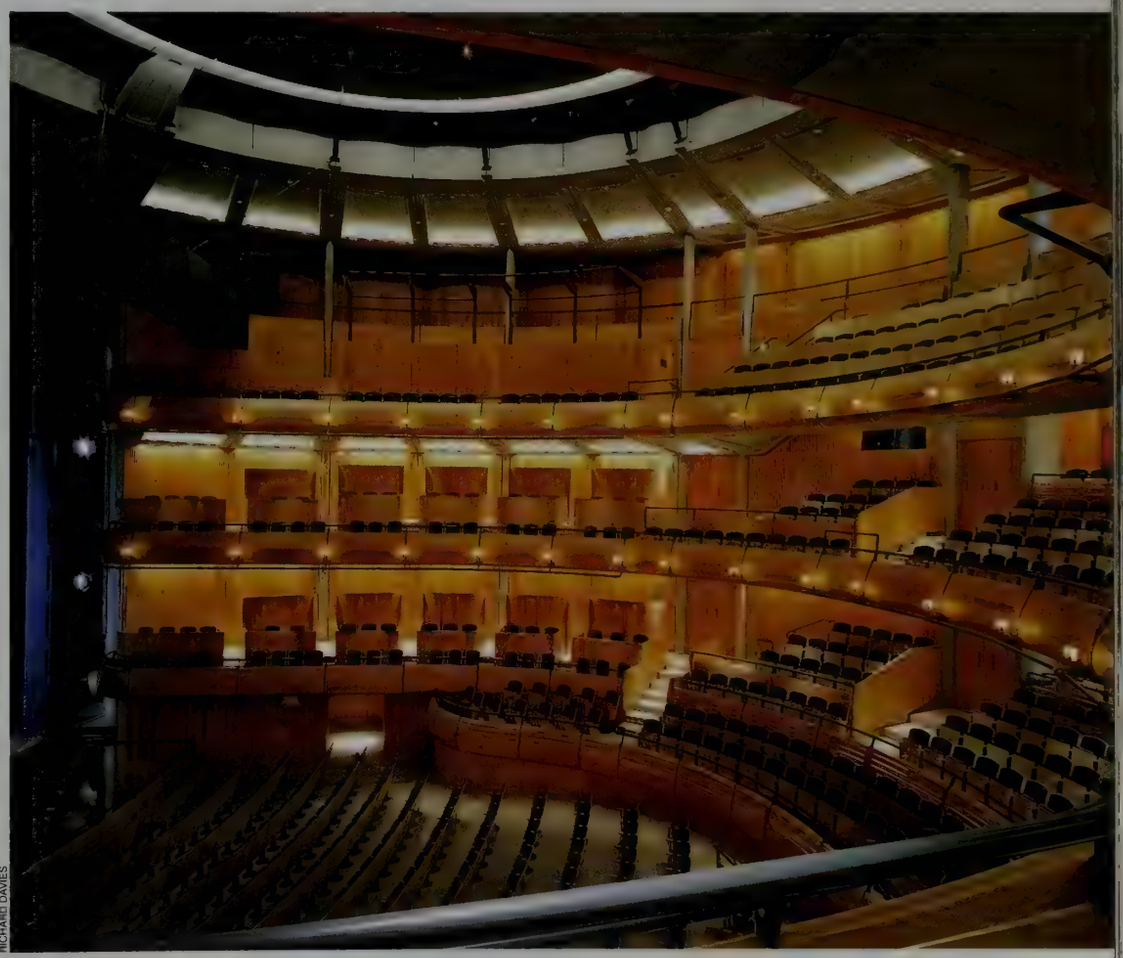
Seemingly uncountable numbers of these bedrooms are full for months, and the senior musicians and the production teams live as guests in the house during the five weeks of intense rehearsals before every new production. ("It's not as difficult as you'd think," Lady Christie says. "I don't have to entertain them during the day.")

Glyndebourne days are full, focused largely on the evening's performance. In the early morning the gardeners water the planters around the foyers, and rehearsals begin. From midmorning on, everyone is aware of the clock; the site is constantly checked to be certain that all is tidy in the gardens and the organ room. The operagoers, in formal dress, begin to arrive at 3:00 P.M. to stake out a favorite spot for picnics during intermission—perhaps at the edge of the lawn to catch the last of the sun, or in the enclosed Urn Garden if the wind is nippy, or near the pond, where they can tie a bottle of wine to a tree and leave it cooling in the water during the first act.

Once or twice a season there are parties in the front hall—the heart of the house—for the cast and crew. With doors at each corner and an archway in the middle leading to the main staircase, the front hall is where people tend to rush in and out, asking after other guests, very much in the manner of an opera in progress.

This mingling of private life and theater life has always been a part of the special character of Glyndebourne. There were obvious and important ways—John Christie's legendary involvement with every detail of the building of the theater, and Audrey Christie's triumph as Susanna in *The Marriage of Figaro*—and lesser ways: the couple's cook once had a silent role as Don Pasquale's housekeeper. When Sir George and Lady Christie

continued on page 152



RICHARD DAVIES

"We aimed to build a theater without pretensions—one that would emphasize form and craftsmanship," says Sir George Christie. "There's no plush velvet or gilt." The woodwork, he observes, is "curved and smooth like a baby's bottom," while the acoustically significant angled surfaces disperse reflected sounds.

RETURN TO THE CRYSTAL CAVERN

A WEST COUNTRY GROTTO SPARKLES ANEW

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY NEVILLE ELDER

On the subject of grottoes, Dr. Johnson had his doubts. "A grotto is not often the wish or pleasure of an Englishman, who has more frequent need to solicit than exclude the sun," he wrote. Moreover, he observed, "A grotto is a very pleasant place—for a toad." Even Horace Walpole, a gentleman known to welcome dark and Gothic thoughts, remarked, "Grottoes in this climate are recesses only to be looked at transiently."

And yet the enthusiasm for grottoes in eigh-



One of England's few remaining private grottoes lies on the grounds of a West Country estate. ABOVE: The late-18th-century red ironstone structure was designed as a "Gothic Revival cave," says its restorer, Stephen Bushell. RIGHT: A door leading to the central chamber features a stained-glass transom. OPPOSITE: An alcove appears carved from the central chamber, whose crystal-and-shell-encrusted domed ceiling rises to 12 feet.



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"Some of the patterns and images belie the apparent chaos in which the thousands of components were put together," Bushell says. LEFT: Shells—the pink ones freshly dyed—in the form of a flower embellish an overhang.

RIGHT: Dark red sandstone tracery adds a graphic element to the central chamber ceiling, which is suspended from rafters. Wooden cones covered with mortar and set with satin-spar crystals effect stalactites.

teenth-century England knew no bounds. In those days, before museums had put rare shells and crystals and fossils under dusty glass, a grotto was just the place to display such treasures, and half the great houses of England had one. They were part of the English landscape garden—a stop along the path, a vantage point from which to contemplate the picturesque and let the imagination wander.

Society was mad about grottoes. Handel took tea in the one at the earl of Shaftesbury's house. The duke of York used his, in which his wife had installed a game room and crystal chandeliers, for entertaining the victors of Waterloo. There were afternoons of poetry and solitude; by night, when the crystals were at their best, twinkling in the light of candles and flaming torches, grottoes took on a festive character.

Few of those splendid eighteenth-century structures remain today. Weather has not been kind to them; village children, finding their contents irresistible, have snatched a crystal here, a fossil there. And the grottoes that have survived, like the famous one at Stourhead, are open to the public, so that their original purpose as a place to indulge in a bit of quiet escapism has been lost.

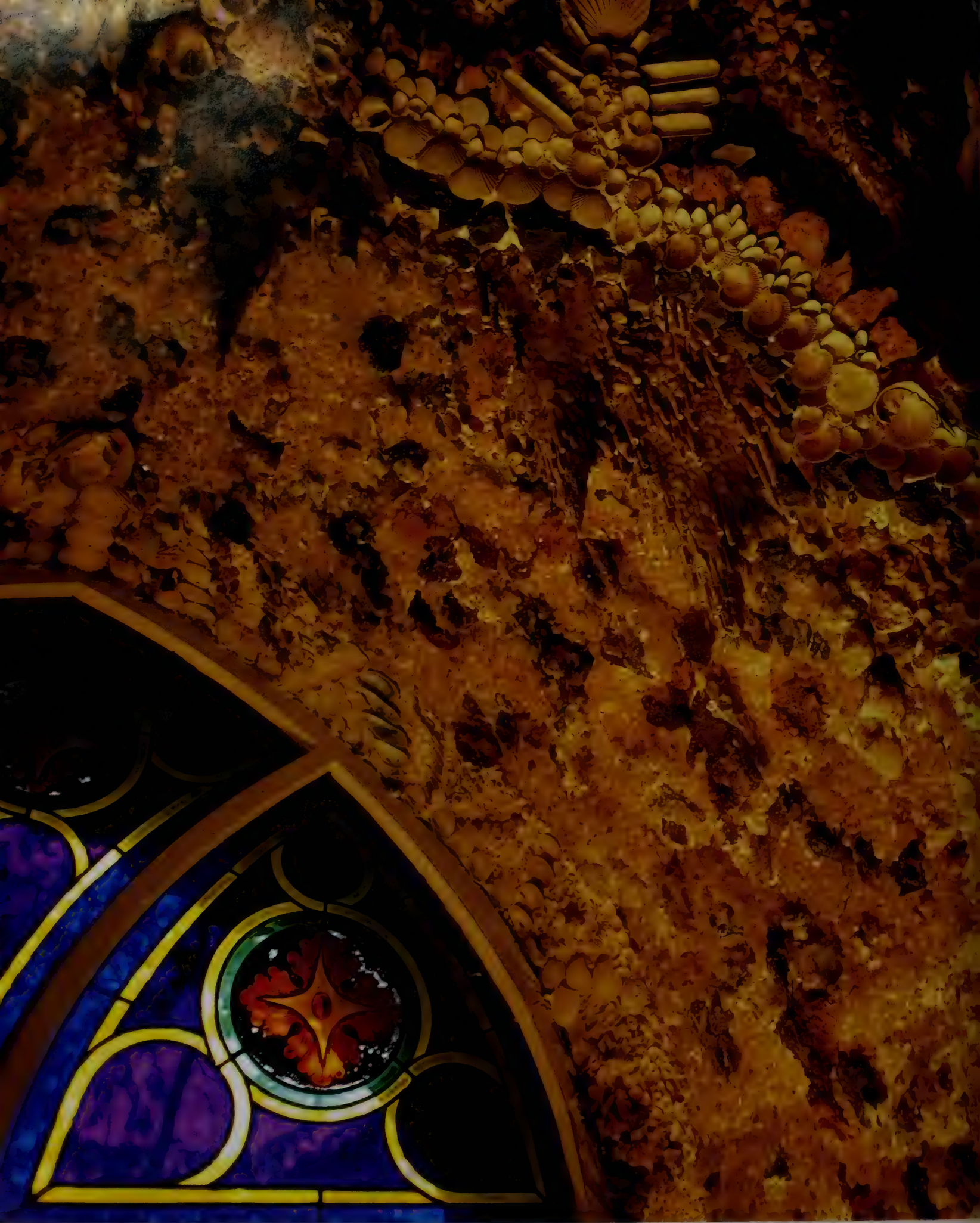
In the West Country, however, there is a private grotto that stands very much as it did when it was built nearly two hundred years ago. The setting is the grounds of a house designed by James Wyatt in 1796 for a Mr. Barnard Dickinson. The Dickinson fortune had been made in Jamaica, and the association was handy considering that other collectors at the time were going to great trouble to order whole shiploads of exotic shells. Dickinson had his own ships on the West Indies route, and no doubt there was room in the cargo for a few shells.

A grotto was the best way to show off the Dickin-

"Endless concentration," says Bushell, was his approach to restoring the grotto. INSET ABOVE RIGHT: On one of the walls that had remained intact, a 20-inch brain coral contrasts with surrounding shells.

Grottoes satisfied 18th-century England's taste for the picturesque. INSET OPPOSITE: The doors of the central chamber open to the garden; the stone bench is original.





son trove, and with James Wyatt on the spot it is reasonable to assume that it was he who was asked to design it. The result was not the usual damp and clammy cave but an altogether friendlier garden house, with large doors placed to catch the late-afternoon sun and welcome fresh breezes. Walls were encrusted with shells and corals from the West Indies and the South Seas, crystals and minerals from South America, stalactites from the caves of the Mendip Hills and fossils from all over Britain.

The main house and its grounds are now, as they were then, much loved and beautifully maintained. When recent storms struck and a large tree swaying in the winds destabilized the rear wall of the grotto, the present owner didn't hesitate: He felt that it was essential to restore the grotto and that Stephen Bushell, a Bath stone carver and sculptor with an eye for the past, was the man to do it.

Bushell knew little about grottoes when he began. "I didn't see that as a problem," he says. "Knowing too much about their history would have made it tempting to 'interpret' the grotto. My job was not to be creative but to put it back as it had been."

With that in mind, he decided first to record the

continued on page 152

"There are separate little niches and caverns everywhere—grottoes within grottoes," says Bushell. LEFT: Clear-quartz crystals ("We replaced hundreds") make a reflective border for a tripartite stained-glass transom.

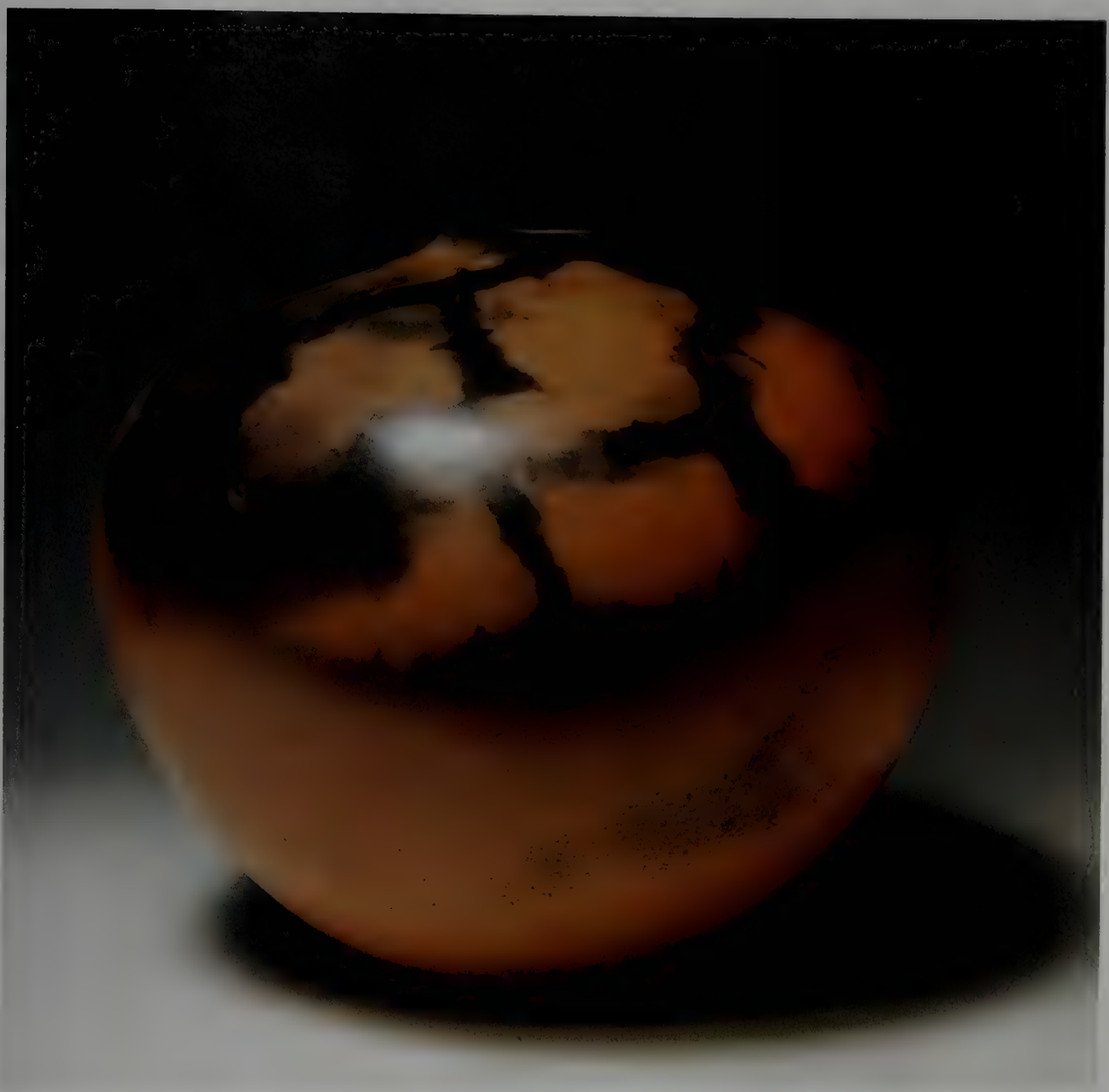
"As the sun moves over the lawn," Bushell notes, "the stained glass pushes pools of colored light in, enhancing the theatricality." BELOW: A row of ammonite fossils edges the central chamber floor; ancient stalactites were installed inversely, from the ground up.



ART:
CONTEMPORARY BRITISH CERAMICS
ADVANCING A DISTINGUISHED CRAFT TRADITION

TEXT BY CHRISTOPHER FINCH





British studio pottery in the twentieth century has been marked by two infusions of great creative energy. The first occurred in 1920 when Bernard Leach, then thirty-three years old, returned to England from Japan in the company of his younger contemporary Shoji Hamada, the leading Japanese potter of his generation. Leach and Hamada set up a studio in St. Ives, Cornwall, which—long after Hamada sailed for Japan in 1924—remained the center of the potter's art in the British Isles, exerting an influence that reached from California to Kyoto.

Leach's teaching dominated craft pottery in England until the 1950s. He impressed upon his followers a Japanese-derived belief in the potter as artist that, combined with an emphasis on traditional craftsmanship, produced notable students such as his son David and the exceptionally gifted Michael Cardew.

The second infusion of creative energy came after World War II, having its beginnings in 1946 when German-born Hans Coper met Austrian-born Lucie Rie in London. Trained as a potter in Vienna, Rie inspired Coper—trained in Dresden as a fabric designer—to take up pottery, and the two shared a studio until 1958, by which

OPPOSITE: *Vessel*, Jacqueline Poncelet, circa 1977. Stoneware; 11" x 14¼". Considered more a sculptor than a ceramist, Poncelet is one of the most important contributors to the contemporary ceramics movement in Britain. Poncelet abandoned bone china in the late 1970s in favor of slab-built stoneware forms that she paints in a wide range of slip and glaze colors. Bonhams, London.

ABOVE: *Vessel*, Gabriele Koch, 1993. Clay; 17" in diameter. A hand-built vessel whose surface decoration reflects the potter's interest in pre-Columbian and New Mexican Pueblo pottery was molded from refractory clay—which is capable of enduring intense heat—mixed with sawdust to help reduce shrinkage when the piece was fired. Alpha House Gallery, Dorset, England.



Vase, Elizabeth Fritsch, 1992. Stoneware; 13⅞" high. Fritsch, who studied at the Royal College of Art under the tutelage of Hans Coper, creates her pottery from a grogged stoneware material and often fires it three times before it is complete. Fritsch has written that the abstract geometric patterns she uses in both the form and the surface decoration of her pots inhabit "the shadowy space halfway between two and three dimensions." Queensberry Hunt, London.

time they had begun to replace Bernard Leach as the primary forces in the field. For a while Rie had fallen under Leach's influence, but Coper guided her back to her roots in the Wiener Werkstätte—the Viennese craft tradition as interpreted by theorists like Adolf Loos—which she expressed through elegant functional objects, such as vases, bowls and bottles, in stoneware (often with a pitted surface) and raw-glazed porcelain. Coper began by making utilitarian objects, frequently in stoneware, but gradually evolved toward a more nonfunctional approach to ceramics, guided by the modernist tradition in general and by British contemporaries such as the sculptor Eduardo Paolozzi.

From 1959 and 1961 respectively, Rie and Coper taught at Camberwell Art School, and from 1966 Coper taught at the Royal College of Art. Their students at these institutions—along with ceramists graduating from a handful of other schools such as the Central School and Harrow School of Art—became the founders of an informally structured school of British studio pottery that emerged in the seventies and continues to thrive today.

"Informally structured" describes it because there is no doctrine or strict aesthetic binding these artists together (as Bernard Leach's followers were all, to a greater or lesser extent, influenced by the aesthetic of Japanese raku ware—the pottery made for the tea ceremony). To the extent that they are the products of Coper and Rie's teachings, in fact, these younger ceramists have been encouraged since their student days to find their own means of expression and are connected chiefly by the circumstantial persuasions of time and place, along with respect for the integrity of the medium.

There is no one leading style of British studio pottery today. Examples range from the sinuous abstract elegance of vessels by Gordon Baldwin and Nicholas Homoky to the cartoonlike earthenware hands and figures sculpted by Jill Crowley. German-born Gabriele Koch makes full-bodied stoneware vessels that might



ABOVE LEFT: *Vessel*, Christine Jones, circa 1992. Earthenware; 12½" high. ABOVE RIGHT: *Vessel*, Christine Jones, circa 1992. Earthenware; 12½" high. Jones usually concentrates on the bowl in its various forms; she once said that she can "express many ideas and feelings through this elemental shape." By employing the ancient technique of coiling, in which long rolls of clay are wound into the desired configuration, Jones "offers a separate language: allowing the form to evolve directly, each with an individual character." Both, Bonhams, London.

British studio pottery is enjoying a golden age, and much of its success is due to the influence of Rie and Coper.



MICHAEL HARVEY

be the products of some forgotten pre-Columbian civilization, while Janice Tchalenko produces utilitarian yet extravagantly chromatic pieces in which high-fire glazes are used to delineate Matisse-like flora and fauna.

A very different approach to the painted pot is taken by Elizabeth Fritsch. Born in Wales, Fritsch studied harp and piano at the Royal Academy of Music before entering the Royal College of Art, where Hans Coper was one of her tutors. She benefited greatly from his teaching and evolved a highly personal style of pottery that combines a rigorous respect for the medium with an intellectual quality that is more often found among painters and sculptors. (Her cited influences range from Kazimir Malevich

Vessel, Gordon Baldwin, 1990. Stoneware; 16" in diameter. Dictated by geometry in both shape and surface decoration, Baldwin's vessels are subjected to multiple firings in order to achieve their dense, stony surfaces. Oddly shaped apertures with jagged edges have become a hallmark of many of Baldwin's works. St. James's Gallery, Bath, England.



ABOVE: *Bowl*, Nicholas Homoky, 1994. Porcelain; 6" in diameter. Homoky combines the high finish of industrial ceramics with the hand engraving of studio ceramics. He has evolved a distinct style in which he embellishes simple white porcelain forms with inlaid or painted linear decoration in black. Alpha House Gallery, Dorset, England.

to André Breton to Jorge Luis Borges.)

Fritsch hand-builds her handsome forms, then meticulously paints them with colored slips that are sometimes fired several times before the artist accepts the finish. The bodies of her pots would be striking even if undecorated, but the geometric designs with which she covers them have a life of their own, creating spatial ambiguities that are at odds with the three-dimensional forms providing the support. In addition, the vitrified finish of her pots offers a tactile pleasure that is purely sensual.

Alison Britton, who studied at the Royal College at about the same time as Fritsch, shows how very different Coper's students can be. Fritsch's pots display a deceptive surface serenity; Britton's pieces exhibit vigorous surface treatments that recall the extrovert vitality of Abstract Expressionism. Her pieces are also very sculptural, though Britton sees utility, or references to utility, as remaining central to her craft. "My work," she has remarked, "belongs on the 'outer limits' of function."

This might be said to apply equally to the work of Ewen Henderson, a Camberwell student of Rie and Coper, who combines stoneware, bone china and porcelain in highly original ways to create vessels that are both

continued on page 153

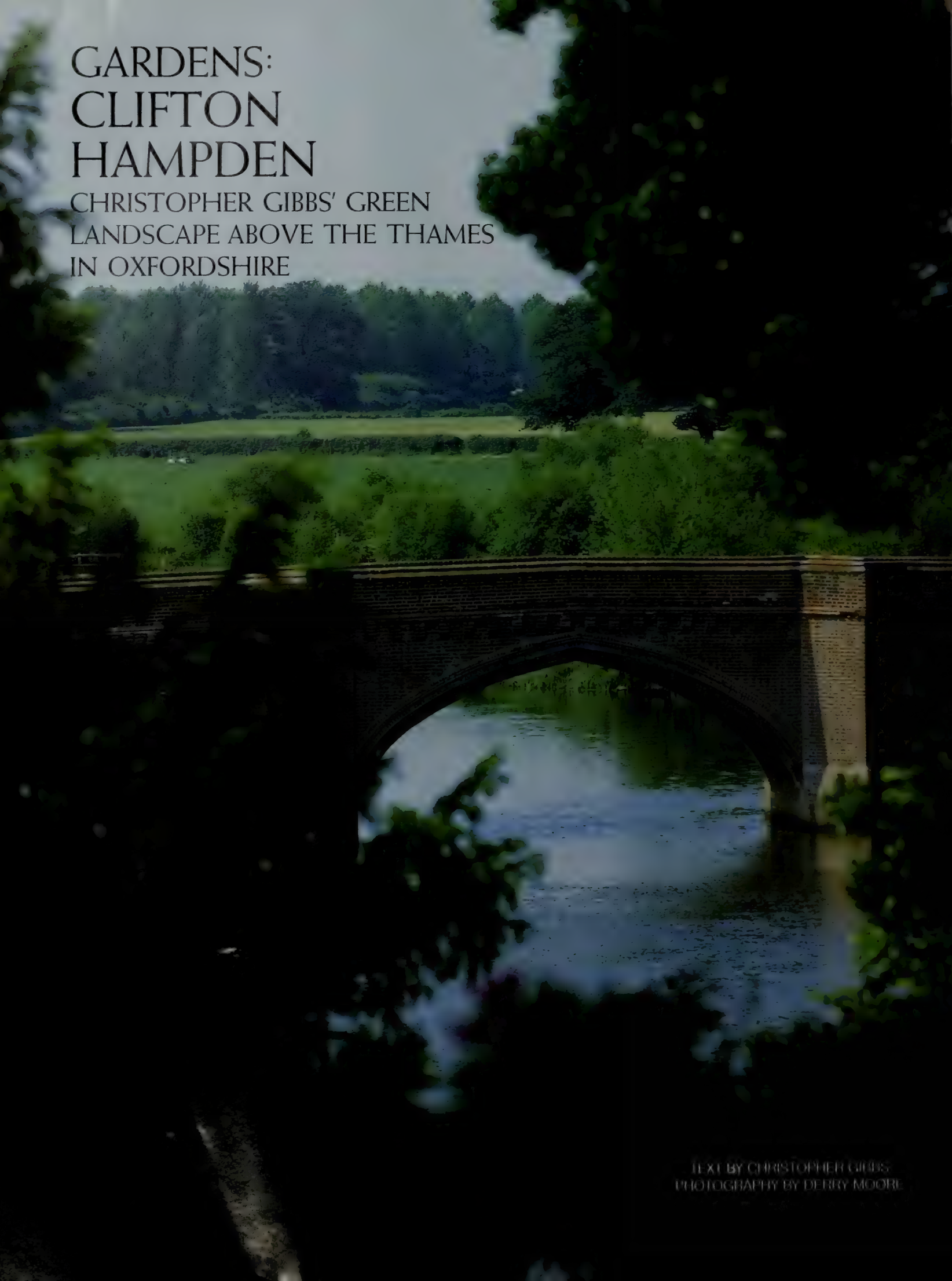
BELOW: *Vessel*, Ewen Henderson, 1992. Stoneware, porcelain and bone china; 20⅜" high. Henderson often mixes media in his unusual sculptural pieces. The uneven texture of his works, in which he laminates porcelain and bone china onto stoneware, has been compared to that of "mineralogical samples just hewn out of their rockbed." Galerie Besson, London.



MICHAEL HARVEY

GARDENS: CLIFTON HAMPDEN

CHRISTOPHER GIBBS' GREEN LANDSCAPE ABOVE THE THAMES IN OXFORDSHIRE



TEXT BY CHRISTOPHER GIBBS
PHOTOGRAPHY BY DERRY MOORE



"It's my family house, and I have lived there most of my life," says art and antiques dealer Christopher Gibbs of Clifton Hampden in Oxfordshire. "The garden is really my own re-creation of what was done by my parents, great-uncles and other forebears." OPPOSITE: The 1864 Gothic Revival bridge over the Thames was built by George Gilbert Scott.

ABOVE: A statue of Saint George after Donatello that Gibbs found in Florence stands in a portal at the north end of the house.

The Thames, on its gentle meander toward the sea, confronts the rock only once, and that is at Clifton Hampden in Oxfordshire, where a steep wooded bluff, crowned with church and manor house, rises above the lush water meadows. All appears as a dream of the Victorian picturesque. Thatched cottages cluster between the Gothic Revival bridge of rosy brick and the turreted church and gabled manor, the work of the architect George Gilbert Scott for my great-grandfather Lord Aldenham.

The site is extraordinary. The rock pool, in the summer, slow among flowering reeds, can swell as the rains come overnight to cover the fields in swirling coils of moving silver, reflecting to the south the blue distances of the Chiltern Hills and the Berkshire Downs. A vast sturgeon was caught there in the seventeenth century, and the lord mayor of London was grounded on its shifting rocky shallows in the Regency period.

The house sits on a level platform between the road, masked by thick plantings, and the river, reached by parallel paths linked by flights of rustic steps. The paths meet at river level, where a gently sloping meadow with



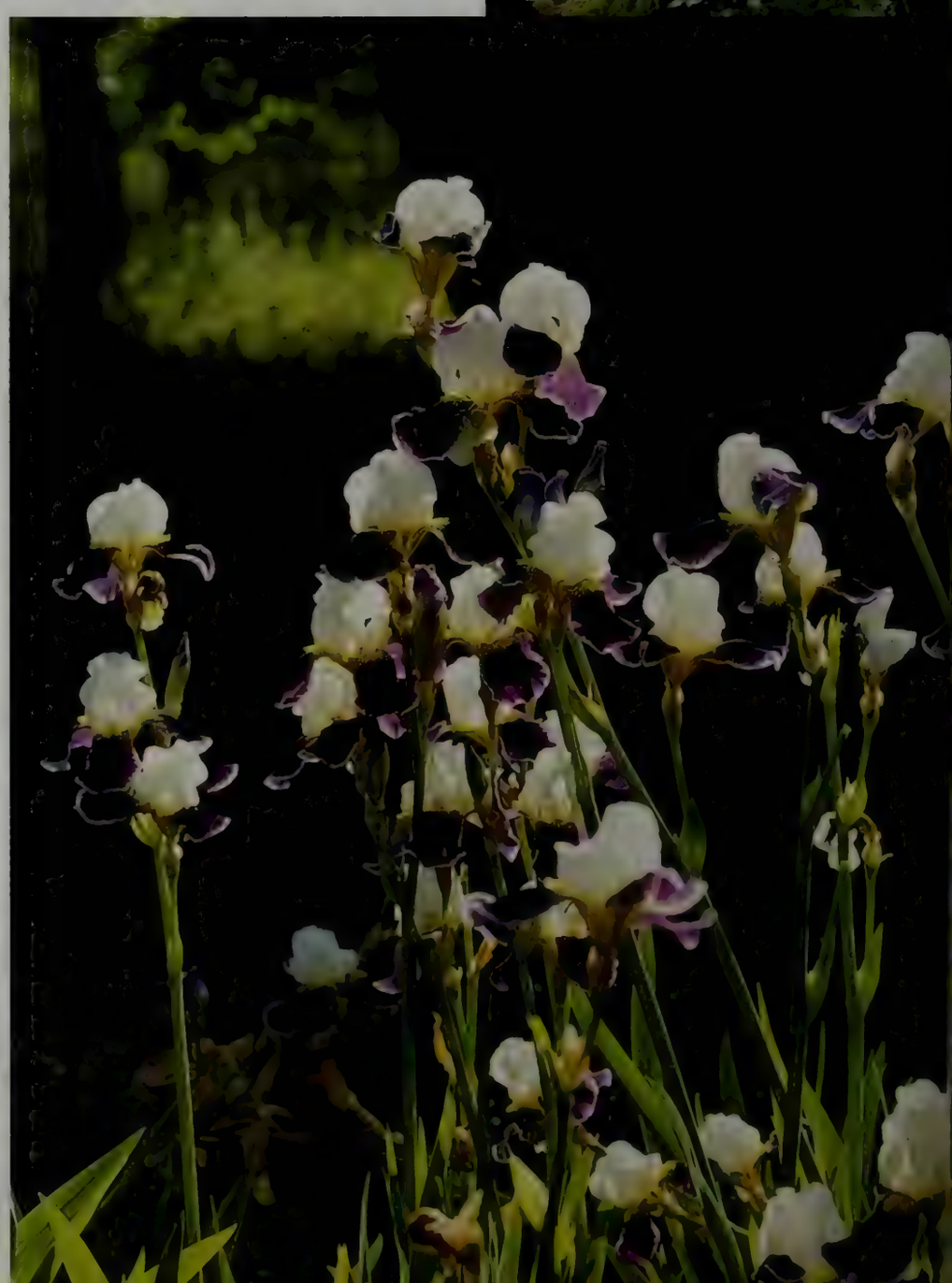


"I'm not much of a get-your-hands-dirty gardener—I don't spend a lot of time standing on my head in the border," says Gibbs. "But I've always known a lot about plants and garden history." ABOVE: A cascade of peonies has "been there since well before my time," he notes.

banks of wild daffodils is graced by a Gothic monument with a seat.

Most of the garden, though, lies above the riverbank in a long, open, sharply drained space. It begins with cedar-shaded lawn between house and church. The plantings are more formal around the house, where the Gothic south door leads to a square of clipped hornbeam enclosing a mound covered in cowslips. There, bronze Borghese wrestlers grapple among waving grasses. Steps descend to an upper terrace with stony emperors on ivy-clad plinths staring out over a vision of unspoiled England.

A bold east-west gravel axis fronts the house and passes under a great block of clipped yew, across a rosy pergola of larch thinnings, through



INSET: The bearded irises "are a great deal of work," he says. "Weeds like hiding in them, and between seasons the colors tend to jump so that the purple will gain a bit of yellow—but they're worth it for their sweet, fresh fragrance."



A cedar of Lebanon, "brought back from the Holy Land as a seed by the Reverend John Lomax Gibbs in 1864," towers over a 17th-century Italian warrior. "It's the driest part of the garden," Gibbs says. "It's cool and little will grow in the cedar's shade."



Rebuilt three years ago—"We have to do it every fifteen years," Gibbs explains—the pergola has existed in some form since 1900. Roses are rapidly filling in above 1700 Irish busts of Oliver Cromwell and William III. "Sometimes on summer evenings we'll hang Moorish lanterns up there," he adds.

the brightest and densest plantings of the four borders to the cool shade of a green tunnel of limes. The heart of the garden, given shape by a strong grid of alternating gravel and grass pathways, is where most of the work goes on, the subject of much thought and planning by Terry Johnson, the head gardener, who shares my enthusiasm for plants, both species and hybrid.

We are successors to, among others, my great-uncle Joseph and his Welsh wife, Emily, who began to lay out the river walks in the 1830s. They must have planted the elms, which enclosed the garden in a wall of green and survived until the plague twenty years ago. My own parents worked hard in the garden and were knowledgeable about plants rather than design and garden history. Their borders, now much reduced, were splendid and colorful, and their underplanting of spring bulbs will carpet the banks



long after we are all gone. When I was growing up on this land, we would laugh when my mother refused to go to the West Indies before the snowdrops were over, sigh when forced to divide bulbs on wet afternoons.

My great-uncle Vicary Gibbs was a gardener of genius, tart-tongued, sharp-eyed, a scholar and patron who employed over eighty at Aldenham and had an ever-expanding arboretum culled from all over the globe. The garden book at Clifton Hampden kept by his brother Aldenham laconically chronicles their planting successes and disasters. Vicary would come twice a year, carting loads of trees and plants with him. "Magnolia salicifolia, the weeping lime and all the actinidias died. My brother Vicary, who did so much for the garden, died also," we read from 1934.

Everywhere in this garden are views and surprises, both into the mosaic

"In my family we gossiped about plants rather than people," says Gibbs. "Our conversations were always about some garden disaster or triumph." ABOVE: A path through floral borders that "blur and soften the straight lines" leads to the rose pergola and a clipped yew cube to the left of the house.



"I feel like I work very hard to spend just a few minutes here, often by myself—there are many places for peaceful reflection," says Gibbs. ABOVE: Masses of self-sown poppies grow in the orchard. "It's a green world underplanted with sheets of bulbs," Gibbs says. BELOW: A thatched boathouse stands at river's edge. "London is ninety-nine miles by water—I intend to float back there one day." OPPOSITE: A lime tunnel punctuated by a terra-cotta jar creates a strong north-south axis. "I open the garden to the public once or twice a year, if only to keep the gardeners on their toes," says Gibbs.

of the garden itself and to the wide landscape beyond. Sudden breaks in the planting give glimpses of flashing water or medieval church towers against distant woods. Dorchester Abbey looms across the water meadows. The twin mounds of the Wittenham clumps, with their beechwoods, Bronze Age earthworks and flanking woods, are at the core of the landscape.

The principles that guided the first makers of the garden are my guides again. Otherwise, the tasks are to feed and maintain the soil, encouraging roses and clematis with other climbers to clamber into the forest trees; to clothe the bare earth in plants that are happy and beautiful and help retain the soil on the steep banks. In short, to keep the bones in good order and nourish the flesh. It is a glorious road to ruin, and one that I am happy to travel on. □





THE ART OF COLLECTING

A MUSEUM DIRECTOR'S LONDON APARTMENT

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY TIM BEDDOW

BELOW: "I'm always adding to my collection," says museum director Malcolm Rogers, who sits before a 1650s Gerard Soest oil in his London flat. BELOW RIGHT: An entrance hall mirror reflects a 1670s work by Jacob Huysmans.

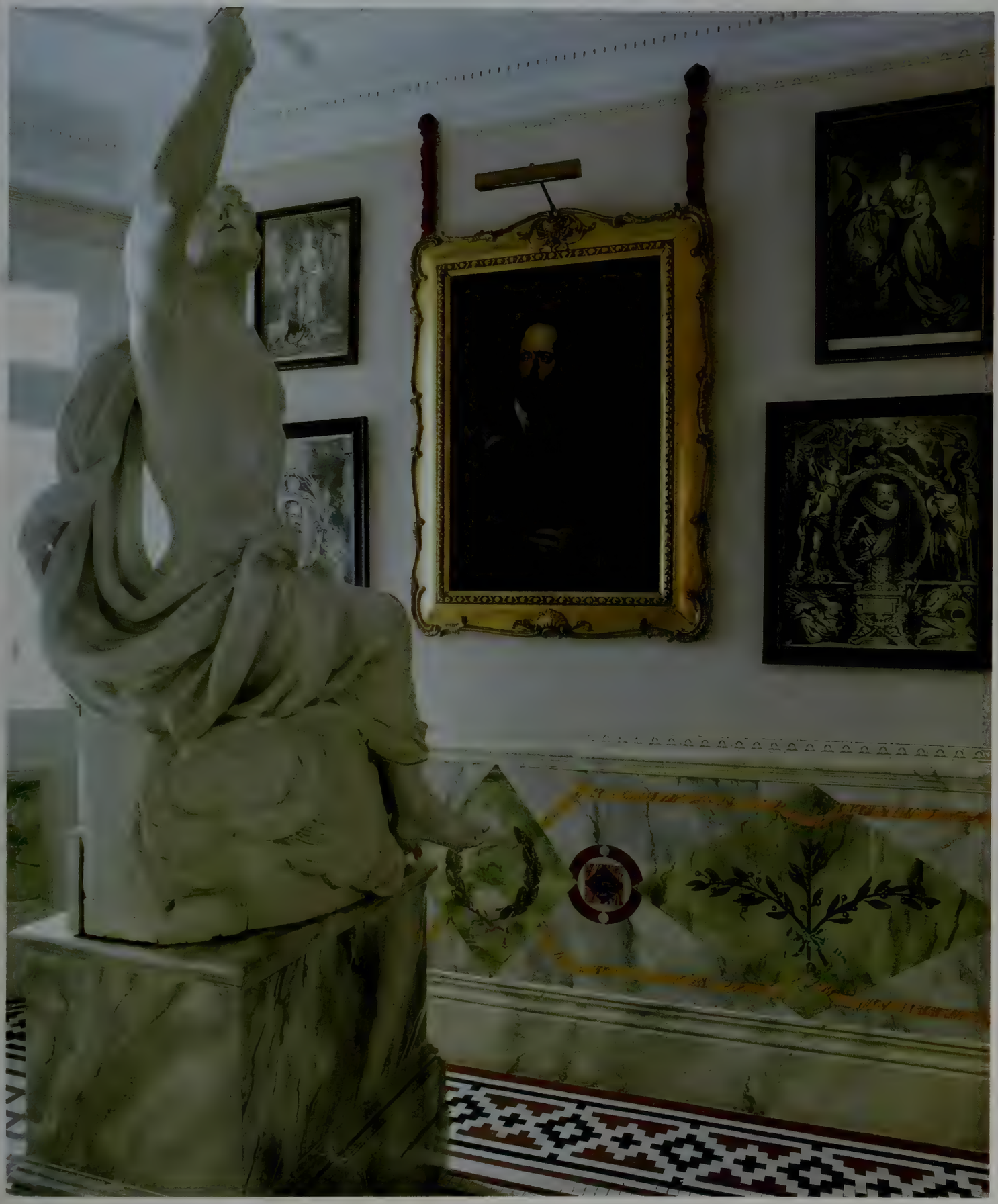
Friends have been known to walk in the door of Malcolm Rogers's London apartment, see the long Victorian entrance hall with a Baroque statue some forty feet away, and gasp something about its being just like a corridor in one of their favorite London museums.

Well, yes. And no. The difference is that this collection is entirely linked to the curiosity, scholarship and enthusiasms of one man. He happily admits to a compulsion to fill walls, and for every painting, print, drawing or sculpture there's a tale to be told about why it interests him, how he discovered it, and the fun of pouncing on a bargain.

Malcolm Rogers lives in the tradition of the curator-collector. He was with the National Portrait Gallery in London for twenty years and is the new director of the Museum of Fine Arts in Boston. He is a scholar, with all the possibilities and financial limitations that scholarship brings to the art of collecting. The rooms have the feeling of an old-fashioned American millionaire's house. "But this is beauty on a







The entrance hall, with *faux-marbre* and the original mosaic floor, provides a background for a portrait of a man, probably by a follower of van Dyck; English mezzotints, top; and engravings after Rubens. The statue of a mythological figure is believed to be late-17th-century Flemish.



ABOVE: A framed 1880s sculptural relief by James Sherwood Westmacott hangs in the green room above a late-19th-century fireplace. At left are *Portrait of Alice Selwin*, 1750s, by Gavin Hamilton and drawings by John Vanderbank, top, and William Blake.

budget," he says. "Pierpont Morgan may be the idea, but it's not the reality. For me, buying is like beachcombing. I go to the salesrooms over and over again, to mop up the quality that nobody else recognizes."

These rooms prove the success of those forays. The apartment is in a dignified late-Victorian building and has three well-proportioned rooms on one side of the central corridor, with a kitchen, bedrooms and baths, all surprisingly angled, squeezed into the leftovers of a triangular plan. "It's a bit awkward," he explains, "but to my advantage. No one else was interested in this place, so I could afford it."

In fact, that layout serves him well. As an evening progresses from the red room to the dining room, and then on to the living room for coffee, the few steps between the spaces turn into a stroll and the corridor becomes a private art gallery with much talk about the pictures and the sport of collecting.

"Rich reds and greens are the best background colors for traditional old-master paintings. Yellow makes gilt frames look dull."



ABOVE: "The dining room is suitable for lunch with sunlight, but is especially dramatic for evening meals with candlelight," says Rogers. Gerard Soest painted *Lady of the Williamson Family*, 1670s. The English hanging corner cabinet dates to the 18th century.

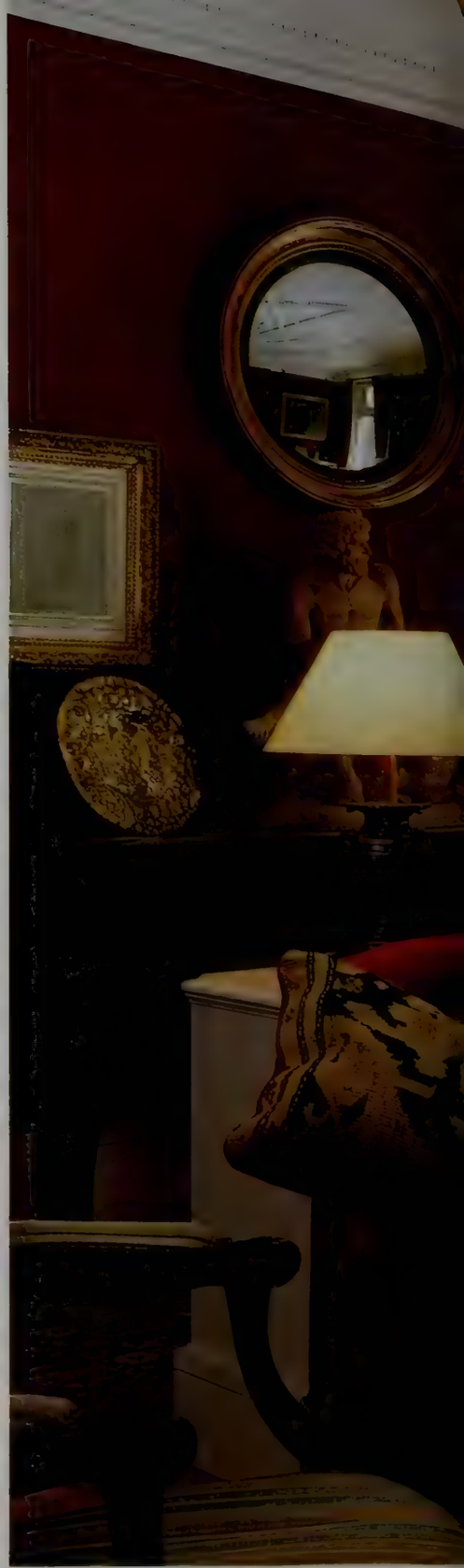
The collection—and the conversation—continue in these three rooms, and Rogers's intention has been to give each a distinct character. "The red room is dark and somber, a good backdrop for the paintings," he says, "and the dining room has calm muted reflections of light on silvered frames, black lacquer, polished wood and English silver. The living room is a big space with long windows on two sides and has the atmosphere of an airy pavilion, a daytime room with white draperies and lighter colors."

He lives easily with his collection, preferring not to hang important paintings prominently over the fireplace but where they will be discreetly glimpsed through a door, or even in a corner, seen by those who seek them out. His thoughts on putting art and rooms together have years of museum experience behind them. "Rich reds and greens are the best background colors for traditional old-master paintings," he says. "Yellow makes gilt frames look dull and brings out too much yellow in a painting, or worse, it brings out the yellow of dirty varnish. Blue can be distressingly difficult. But having a frame of the right date and style for each picture is what I really care about."

He feels a true affection for every work of art. "There is nothing boastful about it, simply a wholehearted enjoyment," he notes. A friend, art dealer Philip Mould, puts the rooms into historical perspective by saying, "They remind me of the seventeenth century—the tradition of small cabinet rooms in a very large house. As you'd find at Ham







ABOVE LEFT: Displayed in a hall is *Madonna and Child* by Willem Wissing, from Christie's. The mezzotint at right depicts Grinling Gibbons and his wife. LEFT: A French bust is in the red room near van Dyck's *Mistress Howard*, 1630s. Colefax and Fowler chair fabric.

"I buy furniture that will do for my needs," says Rogers. "Identification is not important." ABOVE RIGHT: An early-19th-century convex mirror in the red room is placed above a pair of 17th-century Flemish repoussé copper-and-brass dishes and an 18th-century terra-cotta statue of Dis and Cerberus.



House, for instance. You could well imagine that there are grander rooms where pictures are hung for show, but these rooms are where the owner surrounds himself with all the things he *really* loves. It is a kind of quiet connoisseurship."

With price always the controlling factor in his acquisitions, Rogers knows there are certain fashionable subjects that will appeal to the wealthy, but other areas that are undervalued. Examples are paintings with a religious subject matter and, until recently, historical portraits. It used to be that they were considered like other people's family albums, of no interest to outsiders. Ironically, it is his work as a seventeenth-century expert, making sense of the genre, tnat has helped to create a market—and increased prices.

He buys with a good eye, a scholar's instinct and a terrific memory. "I do remember everything I see," he admits. "I might lock into the memory of a little-known work but perhaps can recall the name of the artist or the house

continued on page 153

LORING'S LONDON

TIFFANY'S DESIGN DIRECTOR ADDS SOME DASH TO A FORMER ROOMING HOUSE

TEXT BY JAN BURNEY
PHOTOGRAPHY BY DERRY MOORE



I don't listen to people who say they know what they like," declares John Loring, who for the last sixteen years has been senior vice-president and design director of Tiffany & Co., responsible for the creation of more than five hundred new objects each year. "If they like it, they already have it," he adds. "I have to anticipate what they'll like before they see it."

When it came time to decorate his London house, Loring became his own ideal customer, open to new approaches. Just occasionally, Benjamin Sinclair Quinn, who worked with Loring on the design, had to put his foot down and say, "That's bloody *oogly*," recalls Loring, imitating the broad Lancashire tones of the twenty-five-year-old Quinn. "And that would force me to banish my frame of reference and stop appealing to authority."

Loring had apartments in Paris for thirty-three years and had decorated them all. He felt that Tiffany's was "adept at using the traditions of conti-



"It was a much-unloved semi-ruin," remembers Benjamin Sinclair Quinn of Tiffany's design director John Loring's London house. "The idea was to gently coax it back to life." ABOVE: Once used for a game, Scotch carpet balls are arrayed in an 18th-century Export dish.

LEFT: Swiss advertising posters by Donald Brun and Reynold Vuilleumier animate the living room. "We made a dedicated effort to have wonderfully strong and unexpected things that were *not* art," Loring says. The painted wood cat is English. Tartan fabric by Quadrille.


ZOOLOGISCHER
GARTEN ZÜRICH

nental Europe—but the English style was not strong enough in the equation"—something he felt was also true of himself. So he decided to embark on the adventure of finding an English residence and seeing what a typical London house could look like today. "For that I needed a guide: someone English, young, with an uncluttered mind and clean, clear ideas."

Benjamin Quinn, who had dropped out of art school to establish a barn conversion business while still in his teens, seemed the perfect choice. Loring confesses, however, that he had to "take a deep breath" at some of Quinn's more unexpected suggestions. The first inhalation was when he insisted that this row house on a pleasant, if undistinguished, street was the one to buy.

OPPOSITE: Otto Baumberger's 1929 poster for the Zurich zoo highlights the dining room. Tiffany's stemware and flatware. RIGHT: A 1914 Carl Moos poster hangs above an Arts and Crafts dresser.

BELOW: Decorating the dining room is what Loring describes as "a wall of sculpted objects"—Scotch carpet balls arranged on Edwardian chinoiserie brackets and on the mantel below. "It took me two years to find twenty-five of them."





"It was horror-film bad," says Loring, remembering what was once a neglected rooming house with cracked sinks and coin meters for gas and electricity in the bedrooms, fireplaces that had been plastered over and a roof that was caving in. "And the garden," he notes, "was chest-deep in junk—unspeakable." Now filled with roses, delphiniums and greens of every hue and paved with flagstones from a site near his father's birthplace in Yorkshire, it has been turned into a classic English garden.

The house is not the splendid Georgian mansion that some of John Loring's acquaintances expected. "It has nothing to do with Tiffany's," he explains. But there is an accidental connection, in the vases and metalwork by English protomodernist Christo-





pher Dresser. Loring and Quinn chose Dresser as the designer most likely to have been favored by forward-looking residents when the house was built at the turn of the century. It was only afterward that they discovered Dresser himself had been hired by Tiffany's to put together its collection of Orientalia in the late 1870s.

The Dresser pieces are typical of the furnishings and objects acquired for the house by Loring and Quinn. Nothing was very expensive, but everything is wholly appropriate. The resulting visual harmony suggests a house that has been lived in and loved from its construction to the present day. The impression is misleading, of course, since most of the contents were bought recently. Loring did give Quinn carte blanche to loot his last apartment in Paris, but only two paintings, a chair and a Louis XIV drinks table were considered suitable for London.

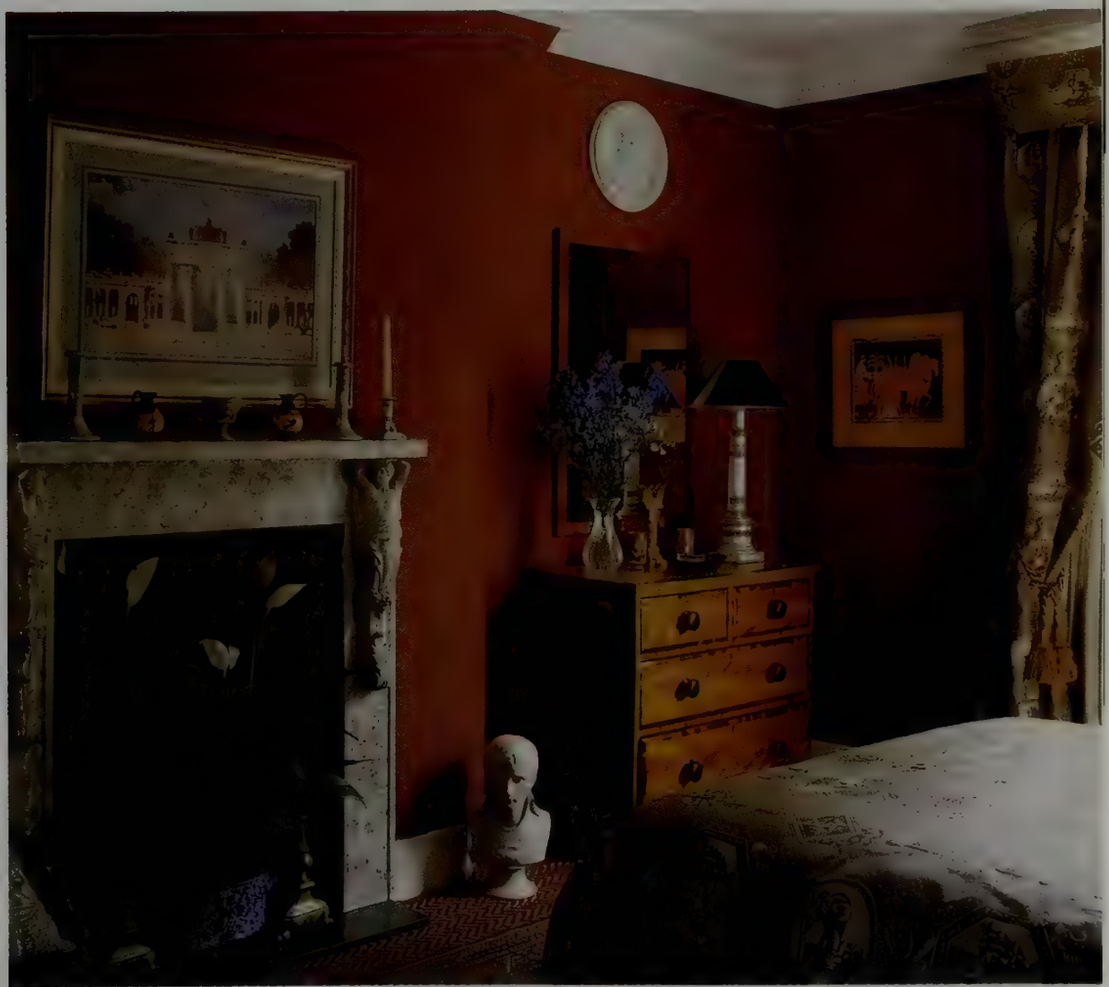
"Our only question was, 'Is it right for here?' " Quinn says. "If there was any hesitation, out it went." He was also convinced that the Edwardian-era rooms demanded strong colors. Loring took another deep breath and said, "Go ahead," prompting friends familiar with his white apartments in New York and Paris to ask, "Can this really be John Loring's house?"

Quinn chose deep oranges, browns

continued on page 154

LEFT: In the study, two 1802 prints of Roman stone carvings are joined by a Charles X needlework pelmet found at a London antiques fair. The tea set is by Christopher Dresser. A Louis XIV drinks table from Loring's last apartment in Paris and a French oil are in the corner.

BELOW: "It's terribly English," says Loring of the master bedroom, whose terra-cotta walls contrast with the trim. "It reflects the English fascination with the French during the Napoleonic era." The rare circa 1850 lamp is of Paris porcelain. Pierre Frey window and bed fabric.



WILTSHIRE PERSPECTIVES

THE QUIET AESTHETIC OF DESIGNER ROBERT KIME

INTERIOR DESIGN BY ROBERT KIME TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE



"The wildflowers come right up to the windows—the house lives in its views," says designer Robert Kime of his Wiltshire farmhouse, where he lives with his wife, author Helen Nicoll. OPPOSITE: The gabled residence overlooks horse pastures, barns and meadows. A 350-year-old witch elm trunk rests on its side in front of the house. "It needed a huge, great object, and it would be daft to put up an Italian obelisk," he says. "People can relate to a tree—a great fallen object surrounded by poppies makes an emotional and visual-scale statement."



The farm track leads up under a tunnel of trees, with only occasional glimpses out that let you know the views are getting better and better. Dodge the potholes and the rabbits, then emerge into a field of poppies. It seems the top of the world, with views for thirty miles over the Berkshire Downs. A path through chamomile and wild strawberries leads to a farmhouse with lilies looking in the windows and small dogs looking out. Robert Kime lives here. He is hard at work on houses all over the world but is one of the best-kept secrets in English decorating. Living here, it's no wonder.

It is a modest house and, as he says, "people seeing it could be forgiven for thinking my style only suits an English farmhouse." Which is, of course, the point. He takes great care to latch on to what is appropriate for every house he does, and he feels that a room is right if it explains the connections between the house, the clients and their possessions. For a grander house, he does things differently. Always, there is a kind of tuning in to the place and the people.

Kime is a questioning man, and his thoughts about design are so strong they are more like principles. Defining those thoughts involves much pacing, as though precise speaking on an elusive subject is more attainable if he is on the move. "It is difficult to talk about this kind of decorating because it doesn't have a vocabulary," he says. "It's not just a question of what color goes with what color. I like to make an atmosphere palpable. The work I do is not about 'come and see my Impressionist paintings.' It's about letting people remain the center of attention. It's about things that have memory. I'm not talking about nostalgia or sentimentality, but if you make an antique too perfect, take out all the marks and rings on the surface, you remove all the memories. Antiques can be like an old overcoat that tells you about its life. When clients move into a new house, they must feel as comfortable in their rooms as when they put on an old overcoat.

"You could look at a room I've decorated and not be able to identify the changes," he says, "but what I want to do is settle a room. It's like calming a baby or looking at a tranquil pond



"I do appropriate, habitable rooms, with nothing in excess and nothing too perfect," says Kime (left). "When I go into a room I don't want to feel that everything has been tortured into place. I prefer rooms that are still alive and growing."



and not knowing that it was once a raging torrent."

Kime is not quite a decorator and not just a dealer, although he does keep a remarkable stock of antiques, some in a barn, some outside, where chickens and geese scratch around among fine eighteenth-century carved stone. Clients come by appointment.

He began thinking about designing rooms when he realized that selling antiques to other people was just feeding appetites that gobbled up ever more. "I wanted to see the things in the context of someone's life," he says. "But I couldn't work the way I do if I didn't have a shop. Geoffrey Bennison taught me that you need to be a dealer to be a decorator. It's another interest, cross-fertilization. It's not that I depend on stock, but it does mean that people bring things to me. An entire room could begin with an atmospheric carpet or fabric or object. It feeds something in."

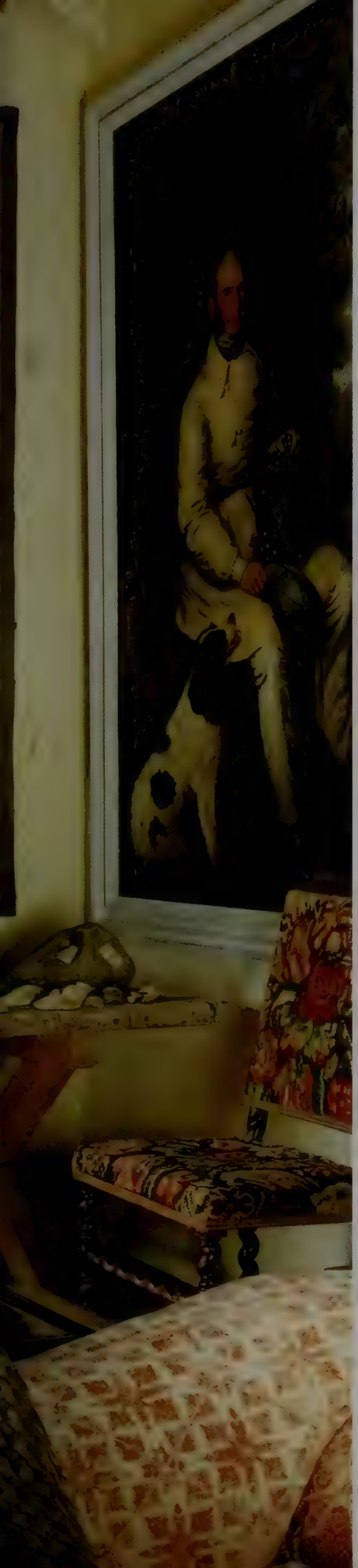
Wherever he works, from the United States to the Bahamas, the sense of place predominates. In a high-rise apartment in New York on the sixtieth floor, with glass walls and what are known as "hit-me-with-it views," he felt a touch of vertigo and knew those views would be best if framed with strongly colored striped fabric,



LEFT: Kime transformed the 17th-century part of the house from small low-ceilinged rooms into "one double-height drawing room where large groups can gather," he says. An Elizabethan portrait hangs above the 17th-century limestone fireplace. At left, a carved and gilded mirror is paired with a red-figure Greek vase.

ABOVE: A hallway vignette offers "the essence of the Arts and Crafts Movement in England," he says. A plaster plaque of strawberries by Ernest Gimson is mounted over a tabletop that holds a mythical carved bird, a galleon model, a decanter with sunflowers, riding crops and a silver-mounted vase.







LEFT: "The drawing room is all about contrasts," says Kime. "A sophisticated 17th-century Flemish tapestry hangs above an unpolished Arts and Crafts table arranged with fossils we've found on the plow." The antique Irish marble wine cistern holds elder flowers cut from wild hedgerows near the house. "I don't want to live in big spaces, especially in winter," Kime says. "The house's smallness is ideal—when we're alone we don't rattle." ABOVE: Artworks in the morning room are "arranged in a structural way—they're either family paintings or things we've collected, and they tend to be images of animals or nature."

draperies that would do what an elaborate gold frame does for a painting. Now they are seen as pictures on rather more solid walls.

His ideas on New York decorating in general stem from the sensible premise that New York and Europe are two very different places. "I don't think you can bring grand, ancien régime furniture to New York," he says. "That's what bedevils the place. It makes owners look like decrepit archdukes who've managed to salvage a bit when they fled, like a court in exile. It doesn't suit the New York lifestyle either—all that early rising."

For important English country houses such as Goodwood, Kime's inclination has been to start in the attics. His clients tend to have particularly good attics, and for clients such as the Prince of Wales, the family "attics" can be very good indeed, so it makes sense. He checks old inventories and archive photographs, and finds furniture that has strayed to back rooms, forgotten corridors or estate workshops.

continued on page 155



"No matter how grand the house, I like things to look easy—you don't want to show effort," says Kime."One can impress, but on a personal, natural level." The conservatory was brought from another house and reconstructed at the back of the house. Used year-round as the dining room, it is lined with stone capitals and architectural fragments. An 18th-century Venetian chandelier hangs from the rafters amid Oriental paper lanterns.

JOSEPHINE HART IN SUSSEX

THE AUTHOR'S COUNTRY LIFE WITH MAURICE SAATCHI

continued from page 70

of the meandering waters of the ornamental pond. He replanted the banks of the pond garden, which is said to have been designed by the late Queen Mary. He planted the magnolias and old roses that clothe the house like living wallpaper and laid out the deep herbaceous borders with their wave after wave of color and scent. He bought a seventeenth-century Italian marble to place at the head of the small swimming pool at the side of the house, a secret area hidden by balustrades roped with trunks of wisteria. He put in a gazebo and tunnels and allées of laurel that lead to it. There are floods of rhododendrons and azaleas, a dovecote, and a small wood tree house among the branches of a cedar for Edward.

And just as all parts of the garden appeared to be in place, Maurice Saatchi embarked on the most ambitious plan of all: He flooded thirteen acres of pasture to make a lake with three islands, a swimming jetty and a boathouse, complete with rowboats and a classic 1955 mahogany Thames riverboat with blue leather seats. The Saatchis first swam there with writer Dame Iris Murdoch and her husband, John Bayley.

Flashing from a rise of ground to one side is a glass palace the size of a house. A conservatory built in the 1880s by L. Messenger, it was brought by Saatchi from its original site in Wiltshire and reassembled on the top of a hill to complete a view. No sooner was it in place than the hurricane of 1987 blew the glass dome across the garden, where it smashed into a thousand fragments. It has been painstakingly reconstructed once more.

Such patience and dogged determination are characteristic of Maurice Saatchi, a man of quite exceptional perseverance. When Edward was born and it became clear that the couple's Mayfair mews house was too small, he tried to double the space by purchasing the house next door. His offer was turned down by the developer, who divided it into flats instead. When the work was finished Saatchi bought all the apartments and completed his original plan of making a handsome and much-admired double house.

In addition to the Mayfair residence and their villa in the south of France, there is a modest house in Ireland, particular to Josephine Hart. The story is a tragic one. At home in Mullingar, she was one of the five children of a garage proprietor. Today she has only one living relation. In just a few years the family was decimated by an extraordinary and appalling series of disasters: illness, terrible accidents, brain damage. The house where they lived has been empty now for six years, but she cannot bring herself to sell it.

"It's a shock to me to find I cannot bear the idea of other people living there," she says. "There's something wrong with this because I never go into the house. And so I've become scared of attachment to houses. I try to keep them at a great distance."

It explains her reluctance, almost to the point of superstition, to identify herself with any place. But when Josephine Hart says, "If we had to be divested of all our houses but one, it would be Old Hall we would keep—my heart and soul are here," it sounds very much like commitment. □

> Old Hall is a house—and even more, it is a garden—that demands obsession, and obsession is the theme of Josephine Hart's three books.

THE MULBERRY TOUCH

ROGER AND MONTY SAUL

continued from page 93

"This is the first time since 1700 that the house has actually been lived in by its owner," says Roger Saul. "After that the proprietor would have owned a half-dozen estates and let them out to tenant farmers. Building here started five hundred years ago and never stopped—only when the whole thing belonged to us were we able to sort out all the pieces of the puzzle. In 1900 a typical ecclesiastical house in England like this was practically a palace. And while in the 1700s it was probably run as a big wealthy farm, by 1800 it had begun its downward spiral. As time went on it just became poorer and poorer. The house deserved to be put back together. It was tragic all split up."

The Sauls' affectionate rehabilitation plan also embraced the land. Reviving the formal deer park, they put in some four thousand trees, hardwood varieties that would have been found on the property in its earliest days: oak, ash, chestnut, sycamore, walnut. Pierced by a herringbone brick path, a charming knot garden has at its center a perfectly functioning Victorian iron watering wheel with a 360-degree sweep. Box hedges clipped low into playing-card spades, diamonds, hearts and clubs enclose plants whose colors (excluding the roses) are deliberately limited to silver, white, blue and yellow. Among the sweet-smelling plants are mint, rosemary, sage and lavender.

If the garden has a centerpiece, it is the luxurious and deep herbaceous border, viewable from two sides and composed in a gutsy, catholic, seat-of-the-pants way with lady's-mantle, hollyhocks, towering ornamental artichokes, day and arum lilies, Japanese anemones, delphiniums, and sedums and buddleias. It's a lot of work, "like holding down a snake," comments Roger Saul, "with the additional inconvenience of mice, weeds, the elements and the boys' footballs." Sometimes he wonders if it's all worth it. But an English country garden without a herbaceous border? Never heard of it. □

GLYNDEBOURNE FOREVER

SIR GEORGE AND LADY CHRISTIE
continued from page 111

had a tree-planting ceremony recently to celebrate the completion of work on the theater, it was their three-year-old granddaughter, not an opera star, who did the honors.

The opera house has grown far beyond its predecessor's capacity of slightly more than eight hundred people; the new building holds an audience of twelve hundred. There are offices and dressing rooms, workshops and rehearsal areas. "My father would have done it on this scale thirty years ago," Sir George says. "And he would have got the timing wrong. I was lucky to be fund-raising in a bear market and building in a bull market. We got a thirty-four-million-pound theater at a bargain price. On time, within budget and without public money."

Patty Hopkins speaks of the Christies' input at every stage in the planning. "Whenever George had misgivings about something, he was always found to be right," she says. "For example, he held out for the little white lights that glow around the antique pitch pine balconies in the auditorium, knowing that they would 'draw people in.' Now those lights —affectionately known as 'George's Twinklies' "—create the festive spirit of the place."

The new theater has been praised by architecture critics who call it a masterpiece, by musicians who say the acoustics are a miracle, by production teams who relish the ample space and light, and, perhaps most important, by the Glyndebourne audiences who returned last summer and found the magic still there.

After the festival ends for the season and the touring company has gone its way, the theater is empty for four months in the winter and Glyndebourne is once again just a quiet country house. The most noticeable sound during this time is not singers or musical instruments but the ticking of a clock in the front hall, a reminder that this is, above all, a family house. That it happens to have a world-class opera house in its garden seems almost incidental. □

RETURN TO THE CRYSTAL CAVERN

A WEST COUNTRY GROTTO SPARKLES ANEW
continued from page 117

crystals and shells that had not fallen in the storms. He set up a camera in the center of the circular chamber and photographed a series of consecutive shots around the back wall.

A team of builders was brought in, and Bushell left while the heavy work was done—the offending tree taken down, the rear wall demolished and rebuilt as a solid structure to support the crystals. But when Bushell returned he found a heap of crystals, fossils and shells lying in the middle of the floor. Stalagmites had been removed all the way down to the ground by mistake, and not just within the area that he had photographed. There was no marking of top or bottom or of back or front on anything. It was the jigsaw puzzle of all time.

For two weeks Bushell stared at the pile and at his photographs, trying to identify and label each fragment within grids of two-foot squares. A glimpse of a stalagmite at the bottom of one photograph was a clue to what had lain beyond the range of the camera, and the stains of drippings from iron- and copper-bearing minerals suggested a sequence. But the best help came from Keith Gale, a stained-glass artist and a friend of Bushell's, who knew well the art of piecing things together.

With Gale's aid, Bushell was soon on familiar terms with each shell and crystal. Favorites were given names as well as numbers: the Yellow Hermit, the Nobbly Crystal, the Iron Crystal. Each was cleaned with a spray of water, then held in place with stainless-steel wires and back-filled with lime mortar—the same used in the eighteenth century—to avoid the efflorescence of modern mortars.

Missing parts were replaced from various sources. Crystals came from a firm near Wells, a shop that Bushell describes as looking "rather like an exploded and graded grotto in itself." Shells were more difficult to find. "The best resource was necklaces from the Oxfam charity shop," he says. "Alabaster I found on beaches—a seam of it runs from Penarth in Wales to Blue Anchor Bay in north Somerset."

What had been photographed was reset exactly, not in orderly patterns but in seemingly random encrustations, with occasional clusters of crystals or shells. What had not been photographed was put together to look like accumulations of minerals over untold ages—a protrusion here, a hollow there; a suggestion of channels worn by rivulets.

The danger was always that if there was too much of the new, the sweet melancholy that is the nature of a grotto would be lost. Bushell worked with care. The mortar between the shells was colored with stone dust and piped in with a bag intended for cake decorating. New joins were sprayed with a water-based green tint to simulate years of mossy damp. That took time. "Sometimes I would step back to have a look at what I had accomplished that week and there would be only one thin line of crystals," Bushell recalls.

The work took nine months, which was not bad considering the years spent on grottoes in the eighteenth century. In fact, there seemed to be no limit to the effort and money devoted to them. A Lady Fane was said to have spent three times as much on her shell grotto as she had on her house. The spirited chronicler of eighteenth-century society Mrs. Delany said she worked so hard putting shells in grottoes for herself and for friends that she had become "a poor solitary grotto nymph."

A sense of somberness has always been part of the grotto. Even Leonardo da Vinci, a man of science and reason, had felt the chill of a grotto despite the warmth of Italy: "And after having remained at the entry some time, two contrary emotions arose in me, fear and desire—fear of the threatening dark grotto, desire to see whether there were any marvelous thing within it."

A frisson of apprehension coupled with the lure of treasures within. Gloom and glitter. A grotto was more than a diversion in the garden, it was a sensibility. In the West Country grotto, that sensibility can still be felt. □



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continued from page 123



Jug, Colin Pearson, 1994. Stoneware; 8⅞" x 6⅜". Through his innovative designs, Pearson, who worked with David Leach before he set up his own studio in the 1970s, has attracted many followers among the new generation of studio ceramists. Pearson often balances his asymmetrical receptacles with distinctive "wings" and other attachments. Galerie Besson, London.

sculptural and nominally functional. His curious fusions of materials that are normally kept apart make for rich textures that might have been forged in some volcanic upheaval.

Also working on the periphery of the medium's functional limits are Carol McNicoll and Angus Suttie. Typical of McNicoll's work is a "knitted bowl"—actually a painted stoneware imitation of a crude basket that seems at first glance to be made from wood slats and striped fabric. Ornamental and inventive, her work is also notably witty. Suttie builds sculptural forms from flat slabs of clay, then decorates them with painted designs that emphasize the oddity of the underlying structure. Without being derivative, Suttie's work displays the kind of untrammeled inventiveness associated with Picasso.

Along with Alison Britton, Carol McNicoll and Elizabeth Fritsch, Jacqueline Poncelet is one of a quartet of brilliant female ceramists to have emerged from the Royal College of Art during the years Coper taught there. Originally Poncelet was best known for precisely carved bone china pieces, but more recently she has turned to expressive organic forms, in stoneware, that sometimes recall the shapes and textures of seashells and lobster claws.

More conventional in their utilitarian purpose, though often original in terms of detail and decoration, are the vessels of artists like Christine Jones and Jane Hamlyn. Hamlyn, for example, produces casseroles that are exquisite unique items intended for actual use in the kitchen. Also functional (at least in theory) are the salt-glazed stoneware teapots and other kitchen items produced by Wally Keeler, one of England's best-known potters, whose work draws on British traditions going back to the Middle Ages yet who remains one of the most innovative of ceramists in terms of inventing forms.

Most of the British potters who are now attaining master status were born in the forties, but there are exceptions. Colin Pearson, for example, was born in 1923, yet some of his finest work has been done in the past two decades—pieces that range from thrown porcelain bowls with an almost classical feel to highly sculptural vessels as bold as anything made by his younger contemporaries.

British studio pottery is enjoying something of a golden age, and much of its success is due to the continuing influence of Lucie Rie and Hans Coper, teachers—and master potters—who had the ability to inspire their students without creating clones. In the words of Bonhams's Cyril Frankel, a champion of postwar British ceramics, Rie and Coper "encouraged the young potters to be independent, to make their own rules, create their own programmes."

Independence is the one thing these artists have in common, and it is precisely this fact that has made the ceramics scene in Britain so lively in the final quarter of the twentieth century. □

A MUSEUM DIRECTOR'S APARTMENT

continued from page 137

where I saw it, then wake in the middle of the night with a name on my mind. I write it down, and the next day I have to figure out what it means."

Rogers buys widely and he buys what interests him. That interest could be an academic problem never resolved, such as the eighteenth-century portrait in his living room, which is attributed to James Thornhill. The style of the dress and the hair convince him that it is by a much later Neoclassical artist, Gavin Hamilton. "It wouldn't make any difference in the value of the painting," he says, "but the question it poses gives it a special curiosity for me. An unknown sitter is also the sort of puzzle I like. I was drawn to the portrait by Huysmans in the entrance hall because a piece of sculpture is dimly visible in the background. Perhaps, like me, the sitter had a great love of sculpture. But who is he? Someday I'll figure it out."

He might also buy something just because he knows nothing about it. "It gets me going," he says. "That happened with English silver, particularly objects with armorial decoration. I bought one piece and that led to more."

His collection ranges from a sixteenth-century engraving to a twentieth-century sculpture by Eduardo Paolozzi; from important paintings by van Dyck and sculptures by Rysbrack to humble Coalbrookdale cast-iron filigree plates, not of great value but interesting examples of applied fine art. What it all has in common is his eager and roving eye.

"Which is not," Malcolm Rogers points out, "the way museums ought to buy. They should concentrate on excellence in limited fields. Nor is my kind of eclecticism what many private collectors would choose. They tend to concentrate on one area. Then this middle-age thing happens, and they decide a collection is complete and sell it all to begin again with something new. That's not likely to be my problem. I'm always hopping off in a new direction. I suppose I do have a yearning for some kind of completion, but as a collector I'll never get there. Collecting is a progress, part of my autobiography, not a destination." □

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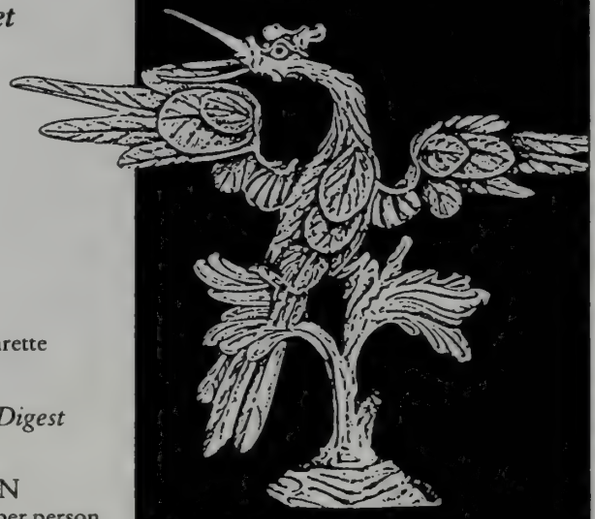
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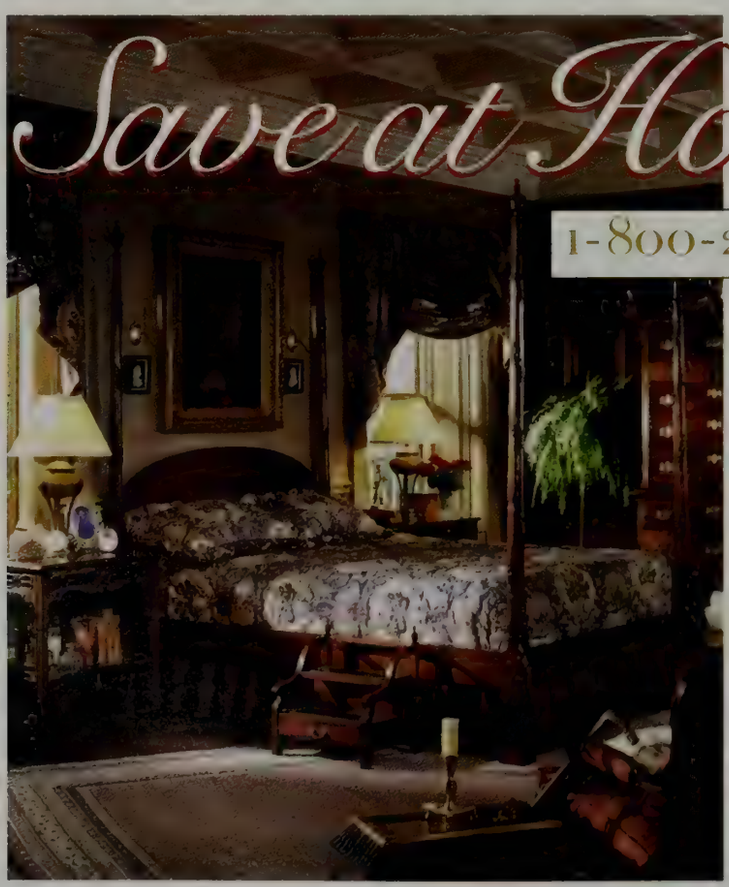
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TIFFANY'S DESIGN DIRECTOR
continued from page 143

and greens from a range of paints devised for historic houses belonging to the National Trust. Loring believes that they make his rooms "twice as large and friendly"; they also set up stunning contrasts with his collection of twentieth-century Swiss advertising posters, done, like the walls, in densely saturated colors. They represent an ideal decoration for the house, since Loring's appreciation of poster art goes back to his childhood.

When his great-grandfather Burr Robbins sold his famous circus in about 1886, the lithographers who printed his public announcements turned their skills to billboard art upon his founding of General Outdoor Advertising Co. Loring says he'd much rather have posters than paintings and claims to have little interest in spending money on art. "Since my tastes are way beyond my budget, I would rather admire fine art in museums and buy a piece of fabric, a toy or a first-rate poster.

"If things are made out to be something they're not and are used inappropriately, it all goes wrong. At Tiffany's we would never gold-plate

"I would rather admire fine art in museums and buy a first-rate poster."

silver or overset a modest gemstone. I see this house as a beautiful Zambian amethyst rather than a diamond, and I wanted to choose the props that would make it uplifting, without pretending that it wasn't 1994."

Pretension and nostalgia, "the two things that destroy all design," according to Loring, have been banished to create a setting full of warmth and charm to match that of the owner. And, like any charmer, this outwardly modest house doesn't flaunt itself, but continually delights in disarming and surprising ways. □

THE QUIET AESTHETIC OF DESIGNER ROBERT KIME

continued from page 149

"My work is not getting rid of things but pointing out the bits that stick out, smoothing things," he says. "I'm at my happiest rootling around in attics and cellars. Collections need to be reorganized when a new generation inherits them, but these days people are aware that they may not be the most important generation ever to live there, and, luckily, they don't throw things out."

For his own house, he began not with the attics but the architecture. The seventeenth-century rooms were on two floors and were small with low ceilings. He opened them up to one room, double height, and added tall windows. He also put oak windows in other eighteenth- and nineteenth-century rooms and designed a porch reminiscent of the Arts and Crafts Movement with a tympanum of oak and fine pegged construction.

It is a little more difficult for him to pin down his thoughts for his own house than those for other people's houses, because that is introspective territory. He asked himself practical questions, such as: Where did he want to drink his coffee in the morning? Where did he want to read the Sunday papers? Otherwise, furniture and objects were chosen for the associations he values. A large box, very simple, but early Chippendale, is used as a table; a column on a table was once owned by a colorful member of the Devonshire family; a fragment is from a Roman statue at Arles; a flint arrowhead was a school prize; meadow flowers are in pretty vases that belonged to his mother.

These are not arranged with particular care. He looks for balance, not symmetry, and as soon as he has two things that match he wants something else that doesn't. He prefers to concentrate on "different layers of meaning in this house," he says. "Different visitors click into different layers. It might be the views or the plants or the Roman sculpture in the conservatory or the books or the family who lives here."

Kime's wife, Helen Nicoll, is a successful children's author and now has a company that does audiotapes of great actors reading great books, unabridged. A daughter at art school has decorated some fine lampshades, and a son training to be a chef feeds visitors very well.

The conservatory is a dining room. For a birthday, they might hang Chinese lanterns and invite a hundred and fifty friends to make their way up the hill for a midsummer's evening.

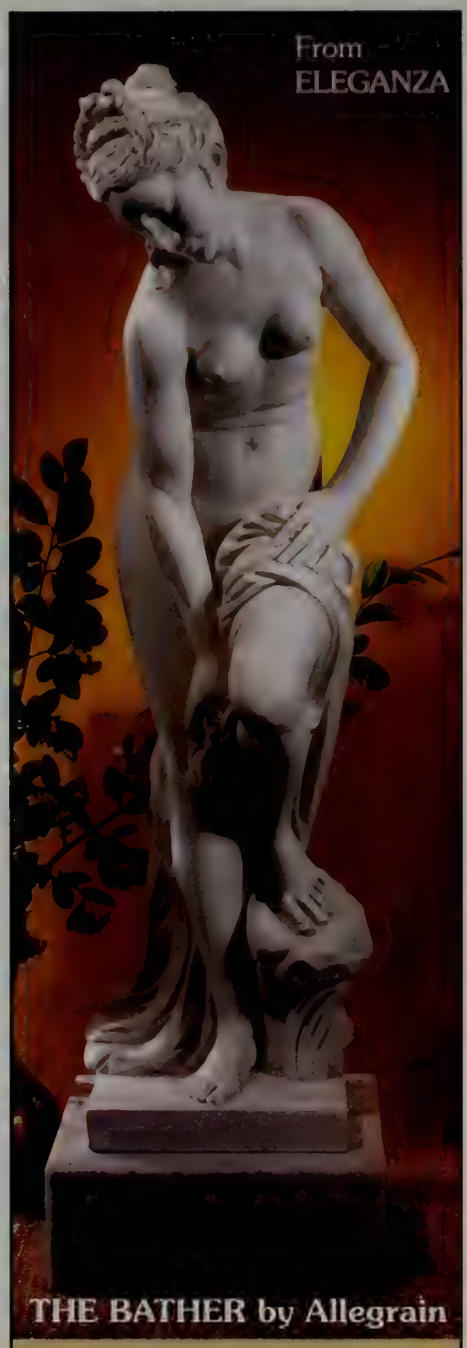
On lesser occasions friends might go home with a box of freshly laid eggs or seedlings of a rare black poppy or a bunch of dainty sweet peas with an eighteenth-century pedigree.

Robert Kime is a man who chooses to live with the rhythms and virtues of another era, a man who can tame the doves and hold them with infinite tenderness, a man whose ambition is to have his meadow so well balanced that there are seventeen varieties of grasses and wildflowers within every square foot.

One minute he is at the top of the hill, concerning himself with the restoration of antiques and the well-being of the horses, sheep and hens that surround him so amiably. The next minute he is flying the Concorde to jobs all over the world. It would seem two very different worlds.

> "I'm at my happiest rootling around in attics and cellars," Kime says.

"I'm not a farmer nor a habitué of the metropolis," he says. "I couldn't work from a shop in London, but I do love the excitement of the marketplace. It *is* two worlds, and sometimes it is very difficult to go down the hill, but the contrast is important. It produces a creative tension, and that is where the energy and the interest lie." □



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Blooming Bloomsbury

The ties that bound the Bloomsbury group are still strong 60 years later. Potter **Sophie MacCarthy**, granddaughter of writer Desmond MacCarthy, a frequent guest at Charleston during its heyday, occasionally visits the refurbished farmhouse to use the pottery studio, even though she has her own studio in London. Each time she drives out to the Sussex hills, MacCarthy is newly inspired. "When I first came down here my work was fussy, highly decorative. The dramatic landscape around Charleston freed me up. It's a relief for me. My very large bowls have been a great canvas for expressing these feelings." Unlike her earlier work, such as a jug and plate decorated with highly figurative strawberries and leaves, MacCarthy's newer bowls (above right) are abstract representations, with bold swirls of color that run into and over each other. Sophie MacCarthy, 1A Wimbolt St., London E2 7BX, 71-729-4314; Oxford Gallery, 23 High St., Oxford, OX1 4AH, 865-242-731.



COURTESY SOPHIE MACCARTHY

PETE WISBEY

Textile designer **Cressida Bell** was constantly visiting her grandparents Clive and Vanessa Bell at Charleston when she was growing up, and the Bloomsbury spirit courses through her veins. "If you're surrounded by certain kinds of colors, some of it rubs off. I have an affinity toward terra-cottas, ochers," she says. Bell spent the summer studying antique tiles and decorative arts in Greek museums, and her designs (left) for rugs, lampshades and scarves incorporate lines, checks and other patterns. Some of her rug designs include layer after layer of patterned borders; one of her most recent rugs for Christopher Farr displays a checkerboard pattern in the center with wide bands of water on either side and rows of fish in the middle of each band. Cressida Bell, 1A Princeton St., London WC1R 4AX; 71-404-3191.

Notes from England

A good many estates come up for auction at London's **Lots Road Galleries**, where weekly sales draw the likes of interior designer Nicholas Haslam and fashion designer Vivienne Westwood. An average of 200 to 300 lots of mostly Georgian and Victorian furniture with a smattering of 19th-century Continental pieces go on the block every week alongside Oriental rugs, paintings, silver, ceramics and objets d'art. Examples include a carved giltwood Italian cassone on claw feet that has a domed top and a Victorian mahogany throne chair with quatrefoil detail. Lots Road Galleries, 71 Lots Rd., London SW10 0RN; 71-351-7771.

A Mughal swing with a base of carved musicians and peacocks, an Italian table of limestone carved to resemble draped fabric, a Japanese cabinet with intricate geometric marquetry and a pair of 18th-century Gothic Revival cupboards from Harewood Hall are some of the unpredictable items at **Talisman Antique and Decorative Furnishings** in Gillingham. Owner Ken Bolan, who has divided the 10,000-square-foot warehouse into main selling areas and 10 settings, including a 30-foot-high tented pavilion and a gentlemen's study, travels north to Finland and Norway and east to Thailand, Bali and China. Outside, Bolan has had his one-acre property landscaped and decorated with statues, benches, fountains and columns, many of which can be reproduced. Talisman, The Old Brewery, Wyke, Gillingham, Dorset SP8 4NW; 747-824-423.

Crowther of Syon Lodge occupies the 1780 Adam house formerly attached to Syon Park, the duke of Northumberland's estate, and fills its extensive grounds with such statuary as a massive 17th-century stone figure of Plenty, commissioned in 1676 by the City of London from sculptor Caius Cibber to adorn the west wall of Newgate Gaol. The antique mantelpieces available inside have found homes in the past with King George VI, William Randolph Hearst and Paul McCartney. Crowther of Syon Lodge, Busch Corner, London Rd., Isleworth, Middlesex TW7 5BH; 81-560-7978.



COURTESY LOTS ROAD GALLERIES



ROBERT A. CRICK PHOTOGRAPH

The antiques salesroom at Lots Road, top

Talisman's indoor sculpture gallery

Aesthetically Appealing



COURTESY MARC RABUN



COURTESY MARC RABUN

A corner cabinet from the workshop of Daniel Pabst

A ca. 1880 lady's jewelry stand by the Charles Parker Co.

Marc Rabun has been a freelance art-book editor specializing in the furniture of the late-19th-century Aesthetic Movement, such as that made by Gustav and Christian Herter. So naturally there is an Aesthetic Movement Japanese-style vitrine made by the Herter brothers in his new shop in New York, along with smart Aesthetic Movement black chairs by E. W. Godwin and a corner cabinet from the same period set with blue Minton tiles showing the four seasons, from the Philadelphia workshop of Daniel Pabst. Marc O. Rabun Art & Antiques, 51 Wooster St., New York 10013; 212-226-5053.

Seeing the Light

A growing number of homeowners with art and antiques collections are seeing the light when it comes to illuminating their works. In recent months Philadelphia-based Gersil Kay has introduced glass fiber-optic lighting, used in the Victoria and Albert Museum, the Louvre, Windsor Castle and other repositories of antiquities, to architects and interior designers throughout the U.S. **Conservation Lighting International** provides the design and installation of the lighting. The benefits of glass fiber optics are legion: It's virtually free of infrared and ultraviolet rays, it's energy-efficient and, while a single unit can rake vaulted ceilings as high as 50 feet with light, it's so advanced that it can even be woven into carpet. Conservation Lighting International, 1901 Walnut St., Suite 9B, Philadelphia, PA 19103; 215-568-0923.

Also useful to owners of historic buildings who wish to protect their collections is a type of glass called Restoration Glass that absorbs most ultraviolet rays. (The hand-blown Restoration Glass, with its slight distortions and imperfections, matches glass made during the Colonial period and is used in many renovations of landmark homes.) "The UV glass is important because it protects the furnishings from fading," says Donald A. Jayson, vice-president of **S. A. Bendheim Co.**, a leading supplier of the handmade clear window glass. Restoration Glass has been used in Mark Twain's house in Hannibal, Missouri, and in Monticello, Mount Vernon and numerous other historic sites. S. A. Bendheim & Co., 122 Hudson St., New York 10013; 212-226-6370.

Deluxe Dining

Most designers claim that the one thing they can never find is a good antique dining table and the right number of chairs. Enter Claudia Aronow-Roush, who has just opened **The Dining Trade**, a shop specializing in antique dining tables from England, Scotland and France and complete sets of chairs—*only* complete sets, she emphasizes. Filling out the space (below), to the delight of professionals like Mario Buatta, are such dining room amenities as a 19th-century American globular crystal punch bowl with a thumbprint pattern; a ca. 1830 Scandinavian Gothic breakfront bookcase; a collection of papier-mâché crumbers; lots of porcelain, including a set of Wedgwood silver lusterware; candelabra and mirrors. The Dining Trade, 306 E. 61st St., New York 10021; 212-755-2304.



COURTESY THE DINING TRADE

continued on page 158



COURTESY ZIMMER & ROHDE

The Giulia Collection from Zimmer & Rohde

In the Showrooms

Designers' Designs

New York decorators Ellie Cullman and Hedi Kravis have long had trouble finding accessories in the right style and at the right price for their clients and themselves. Now they've made their own—and they'll make them for you. The C&K Collection includes wood wastebaskets, trays, lamps and cashmere throws. The throws are all handwoven in the West specifically for C&K and the other items are all handpainted to order. They've even painted ticks in grass on pencil pots as party favors for a charity ball to benefit Lyme disease research. By appointment only. The C&K Collection, 790 Madison Ave., New York 10021; 212-249-3874.

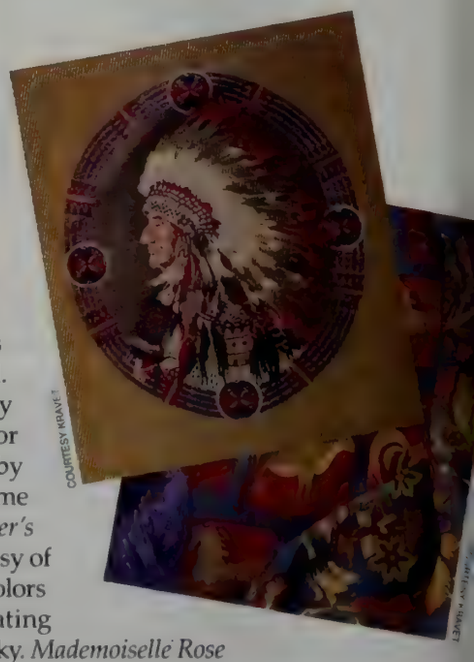
Zimmer & Rohde (212-475-5060) has some new fabrics derived from medieval Mediterranean motifs. *Romena* is a design of pomegranates encircled in abstract leaves, with broad swirling paths leading from one cluster to another. The pattern, they say at Z&R, is derived from 12th-century Sicily, where the pomegranate, a potent symbol in Arab lore, was a recurring design motif, and indeed, these printed cotton crepe fabrics have the aspect of oversize Moorish tiles. The colors are new, with the pomegranate printed in cream or gold on backgrounds ranging from royal blue to pumpkin to green to peach to taupe. Overtly Moorish is the Giulia Collection, taken from the Alhambra, the Moorish fortress in Granada, Spain. *Gregori* in the collection has a pattern of swirling arches, arabesques, quatrefoil leaves and abstract script printed on cotton velvet. The color combinations are arresting, with the acid quality of the 1960s softened by the sheen of the velvet; in one combination there is burgundy, taupe, sky blue, white and orange.

Schumacher (212-213-7900) says that after several years of updating its image and exploring new avenues of design, it is now "concentrating on basics." This still seems to allow for wit and whimsy in some cases and a use of vigorous colors all the way around. Aubergine and other shades of purple and blues are a favorite. In *Teche Plaid*, a silky cotton woven plaid with a moiré effect accenting the design, one of the best combinations is a stripe of purple, blue, cranberry and cream alternating with a broad cream stripe and crossed by a faint plaid image of the same stripes. *Geranium Bouquet* is a glazed chintz with a design of vastly overscale geranium blossoms in shades of pink with similarly gigantic leaves on an aubergine background. Then there is a very smart fabric, *Luxembourg Velvet Stripe*, which has stripes of red, green and gold in velvet alternating with grosgrain stripes in bright blue and deep purple. Two fabrics have a distinct 1940s feel. One, *Balloons*, is actually from a fabric designed for Schumacher in 1943 by William Pahlmann, the home furnishings editor of *Harper's Bazaar*, who created a fantasy of hot-air balloons in pastel colors trailing streamers and floating across a nearly cloudless sky. *Mademoiselle Rose* has graphically detailed long-stemmed red roses scattered across a silky cream cotton moiré background.



COURTESY SCHUMACHER

Schumacher's *Teche Plaid*, *Geranium Bouquet* and *Luxembourg Velvet Stripe*



COURTESY KRAVET

Two fabrics from Kravet's Americana collections, right

Kravet (800-645-9870), which is celebrating its 75th anniversary this year, has some very inventive fabric collections revolving around American themes. The Americana collections include Pennsylvania Dutch, American West, American Club and Southwest Designs. The Pennsylvania Dutch Collection has two charming woven fabrics. One, on a black background, simulates an afghan, with multicolored squares on a regular grid pattern looking like tufts of wool laboriously knitted together; another has a closely patterned design of houses, thickly shaded, climbing up a hill. The interest is the unconventional coloring, which includes pink, purple, red, yellow and blue in one combination. The American West Collection contains an overscale woven design of a round medallion with a Native American in full feather regalia in hawk-nosed profile. In the Farm Collection there is a grid of blue on red with decoys and weathervanes woven into the spaces in the grid, and in the Southwest Collection there is a woven design of Native American clay pots on a wheat-colored background. □

READER'S DIRECTORY

A listing of the designers, architects and galleries featured in this issue.

Pages 52–59:
Chiswick House
Burlington Lane, Chiswick
London W4 2RP, England
44-81-995-0508

Sir John Soane's Museum
13 Lincoln's Inn Fields
London WC2A 3BP, England
44-71-405-2107

Sir John Soane's Museum Foundation
1088 Park Avenue
New York, New York 10128
212/289-9101

Pages 72–81:
John Stefanidis & Associates Ltd.
21A Farm Lane Trading Centre
101 Farm Lane
London SW6 6DF, England
44-71-386-0800

Arabella Lennox-Boyd
Landscape and Architectural Design
45 Moreton Street
London SW1V 2NY, England
44-71-931-9995

Pages 96–105:
Francis Roos Consultancy Ltd.
134 Lots Road
London SW10 0RJ, England
44-71-351-4333

Pages 106–111:
Michael Hopkins & Partners
27 Broadley Terrace
London NW1 6LG, England
44-71-724-1751

Pages 112–117:
Stephen Bushell
108 Walcot Street
Bath, Avon BA1 5BG, England
44-225-444-404

Pages 118–123:
Alpha House Gallery
Alpha House, South Street, Sherborne
Dorset DT9 3LU, England
44-93-581-4944

Bonhams
Montpelier Street
London SW7 1HH, England
44-71-393-3900

Galerie Besson
15 Royal Arcade
28 Old Bond Street
London W1X 3HB, England
44-71-491-1706

Queensberry Hunt
24 Brook Mews North
London W2 3BW, England
44-71-724-3701

St. James's Gallery
9B Margarets Buildings
Bath, Avon BA1 2LP, England
44-22-531-9197

Pages 124–131:
Christopher Gibbs Ltd.
8 Vigo Street
London W1X 1LG, England
44-71-439-4557

Pages 144–150:
Robert Kime
Upper Farm
Fosbury, Marlborough
Wiltshire SN8 3NJ, England □

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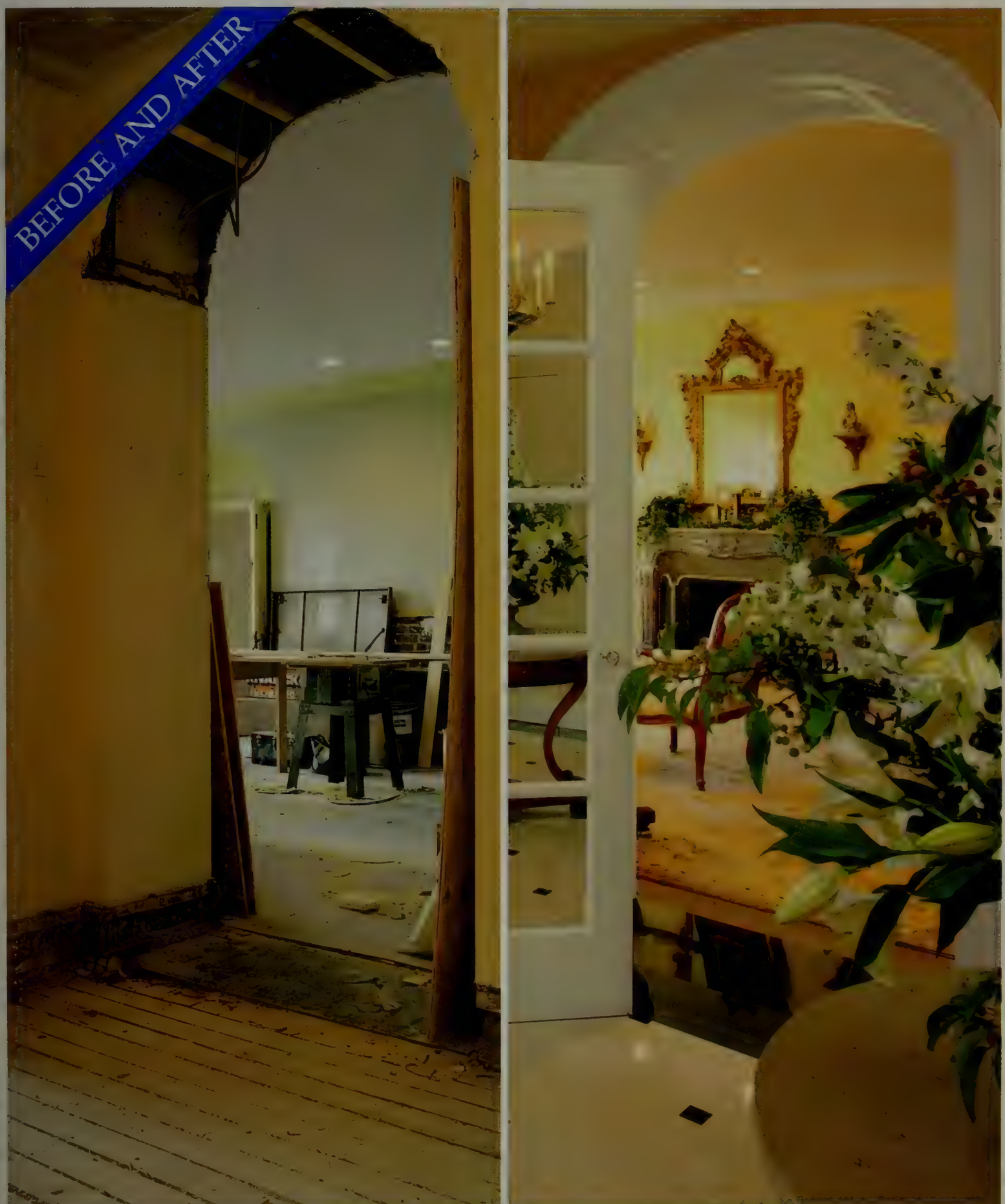
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ARCHITECTURAL DIGEST



COVER: An Upper East Side Manhattan apartment's entrance hall and living room take shape with marble floors, a *faux*-limestone finish and Italian giltwood accents. Interior design by Timothy Macdonald. Photography by Billy Cunningham. See page 92.

TABLE OF CONTENTS

February 1995

BEFORE AND AFTER

92 **Quick-Change Artistry in New York**
Update on the Upper East Side
Interior Design by Timothy Macdonald
Text by Brooks Peters/Photography by Billy Cunningham

100 **Nob Hill Renewal**
A Crisp Palette Perks Up Vintage San Francisco Spaces
Interior Design by Dennis Buchner, ASID, CID, and John Wyninegar, ASID, CID
Text by Joan Chatfield-Taylor/Photography by John Vaughan

108 **Clean Slate on Park Avenue**
Infusing Classic Rooms in Manhattan with Color and Easygoing Grace
Interior Design by Thomas J. Fleming of Irvine & Fleming
Text by Jeffrey Simpson
Before and In-Progress Photography by Billy Cunningham
After Photography by Feliciano

116 **A Chicago Revival**
Adamesque Enrichments for an Apartment Above Lake Shore Drive
Interior Design by Bruce Gregga, ASID, and Alex Jordan
Text by Judith Neisser/Photography by Tony Soluri

126 **Evolution in Atlanta**
A Georgian House Goes Neoclassical
Interior Design by Thomas Britt, ASID
Text by Nicholas Shrady/Photography by Robert Thien

136 **Fifth Avenue Transformation**
Reorienting Interiors to Dramatic City Views
Interior Design by Juan Montoya, ASID
Text by Michael Frank
Before and In-Progress Photography by Billy Cunningham
After Photography by Durston Saylor

144 **Second Act in Malibu**
Adding on to an Architectural Jewel
Architecture by Richard Meier & Partners
Text by Michael Webb

150 **Maximum Impact for Manhattan**
A Park Avenue Make-over Achieved with Minimal Mess
Interior Design by Ronald F. Bradshaw
Text by David Feld
Before and In-Progress Photography by Billy Cunningham
After Photography by Feliciano

continued on page 6

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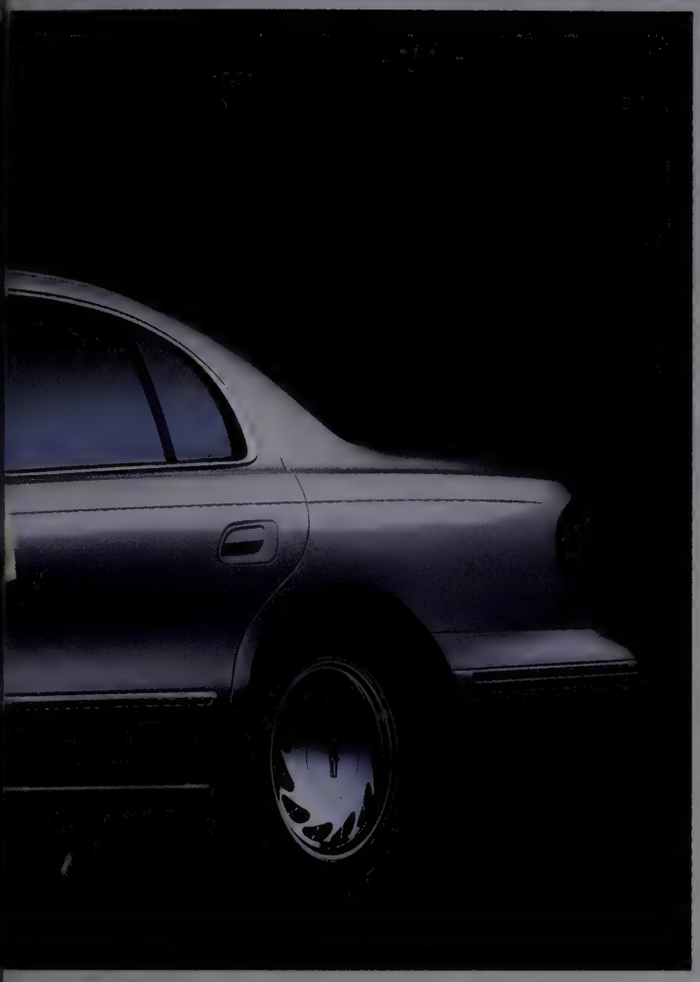


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Ride: Normal

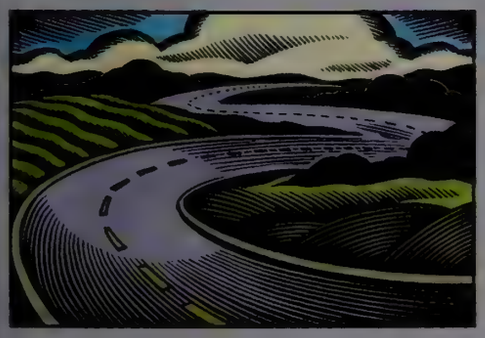


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TABLE OF CONTENTS

February 1995

BEFORE AND AFTER

156 **Modern Relic in Israel**
Salvaging the Past with a Contemporary Spirit in the Ancient Port of Jaffa
Architecture by Ilan Pivko
Text by Tsofia Dekel

162 **Sharp Style on Central Park**
A Fresh Aesthetic Reanimates a New York Apartment
Architecture by Ryall Bishop Porter
Text by Suzanne Stephens
Before and In-Progress Photography by Billy Cunningham
After Photography by Jaime Ardiles-Arce

172 **A Radical Victorian**
Bold Shapes Redefine a San Francisco House
Interior Design by Ron Mann
Text by Pilar Viladas/After Photography by John Vaughan

DEPARTMENTS

14 **Letters from Readers**

16 **People Are the Issue**

26 **Contributors**

28 **Guest Speaker: Paul Goldberger**
Robert A. M. Stern Takes on the Critic's Modernist Box

42 **A San Francisco Showcase**
Three Rooms Revamped with Bright Ideas
By Joan Chatfield-Taylor

54 **Versace's Home Style**
The Fashion Designer's Spirited Furnishings Collection
By Gini Alhadeff

60 **Redemption in Santa Monica**
A California Tract House Finds New Life
By Hunter Drohojowska-Philp

70 **AD Travels: Zurich's Interiors Museum**
An Intimate Glimpse into a Vanished Swiss Era
By Michael Peppiatt

82 **AD Electronica**
Design Enters the Computer Age
By Nicholas von Hoffman

190 **AD-at-Large**
Inside the Design World

196 **Reader's Directory**

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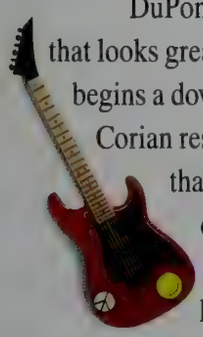
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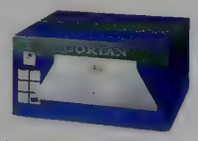
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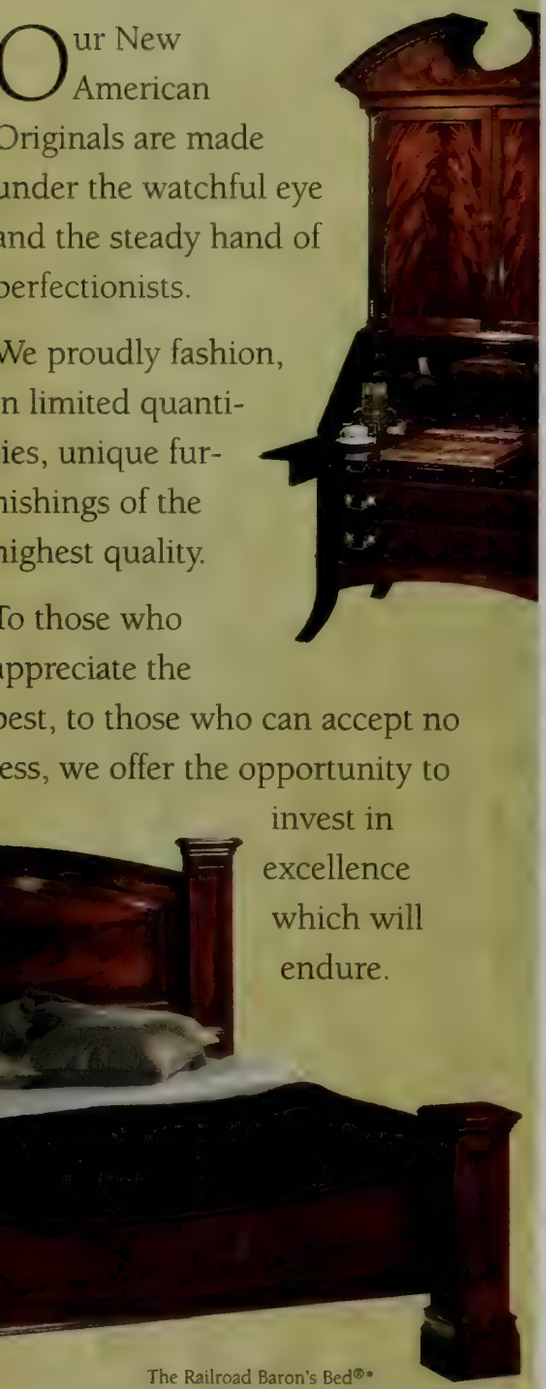
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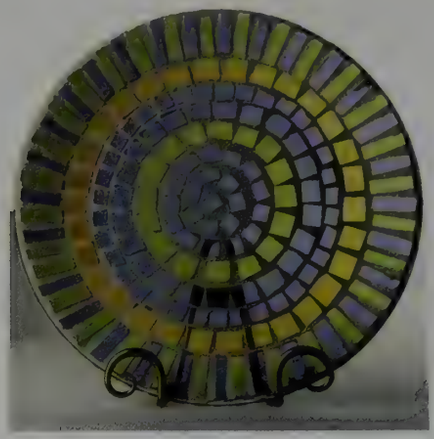
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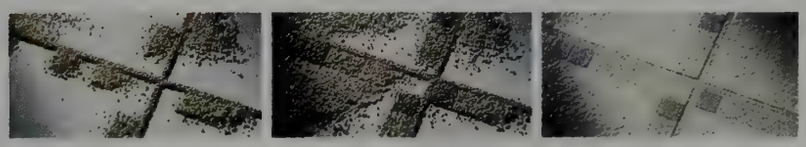
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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I must compliment you on the October 1994 fashion issue, which should be classified as a well-written and well-organized book. This is the best issue in terms of extensive and coherent coverage of a theme, from the pioneer fashion designers to the up-and-coming figures of today. It is a valued issue to be added to my reference books on twentieth-century fashion and design.

Benjamin C. Johnson
Athens, Georgia

Now you've done it! You can stop delivery of any future issues. The special edition dedicated to fashion designers' residences is not only worth the entire subscription price alone, it's almost priceless. I just want to be one of the many readers (and I hate being crowded) who no doubt are congratulating you.

Count Marco
Los Angeles, California

In my years of reading *Architectural Digest* there have been issues that were truly memorable, but for your October issue there are no words to describe how marvelous it is—from the first article, about Beverley Birks, all the way through to Sonia Rykiel. You have created an issue that is more than a magazine, it's a textbook I'll use in my classes for as long as I teach. I'm going to get as many copies as I can because with so many students using this issue, we will wear many of them to shreds. But I'll always keep one in a special place so that it can be used when all the others are completely worn out.

Professor Gary Trentham
Auburn University
Auburn, Alabama

Donatella Girombelli's exquisite villa took my breath away. Interior designer Diane Burn's monochromatic scheme allows the panoramic views to make their own statement. The fresh bouquets of roses and the floral artworks are the only color needed in this pristine home. The photography is outstanding and the text well written. Your always wonderful magazine exceeded itself.

Mrs. Richard N. Adams
Boynton Beach, Florida

Your October cover was a knockout. I'll keep that edition forever.

Florilda Sprott
Jamaica, New York

Please, oh please, no more black-and-white photos. The reason I subscribe to your magazine is that each month I look forward to the larger-than-life, breathtaking *color* photographs of interiors and exteriors. Boy, was I disappointed with the April and October issues. Please leave fashion to *Vogue* and Hollywood golden oldies to Hollywood. Don't mess with perfection.

Kathleen Weiss
Brooklyn, New York

Did Donna Karan trade one of her designer outfits for a case of white lace tablecloths? She appears to be confused about the style of her residence, and if you think her interior design is worthy of being shown in the pages of *Architectural Digest*, then you are equally confused.

Mrs. James Woodcock
Palmer, Alaska

How impressed I am with your October issue. To think that such a reputable magazine, one that offers only the utmost in interior design, would publish articles on haute couture and costume designers. Thank you for giving stories about the garment industry the same weight as your standard articles on interiors.

Lonna Meredith Carter
Levelland, Texas

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JIM MCHUGH

Next month's issue is pure magic—and I mean that quite literally. David Copperfield, the brilliant illusionist who astonishes audiences around the world, leads readers through his residence and private magic museum in a secret location in the Nevada desert. The museum, of course, is no mere roadside attraction. Over the past few years Copperfield has amassed what may be the world's largest collection of magic-related objects, including antiques, ephemera, books and documents. Among his many historical treasures: Houdini's first magic wand. Our other stories have their own brand of magic. We feature Calumet, the legendary Kentucky horse farm, which was the last project of Sister Parish; architect Antoine Predock's ethereal house for a California toy designer; Robert Denning's interiors for Jason Epstein; Diane Burn's New York pied-à-terre; and a surprising design for the cabin of a Boeing 727.

Paige Rense *Editor-in-Chief*


BILLY CUNNINGHAM

Timothy Macdonald


BILLY CUNNINGHAM BILLY CUNNINGHAM

Melanie Sobash
Tom Wise

Quick-Change Artistry in New York

"The key to a successful renovation is definitely good communication between all involved parties," says Timothy Macdonald, who designed an Upper East Side Manhattan apartment with associates Melanie Sobash and Tom Wise. "Especially when it requires tearing everything out. Communication is as important as structural work and materials. In this project, the wife worked closely with us. It's not so unusual for the husband to step back and relinquish authority. Generally one or the other takes control of decisions about aesthetics. Often it's the same person who takes control of the budget as well. The worst-case scenario is when both people feel strongly about aesthetics and have divergent points of view. I've had clients who divvied up rooms, then both retained veto power, and I ended up being the mediator. Luckily that didn't happen here." *See page 92.*


JOHN VAUGHAN JOHN VAUGHAN

Dennis Buchner
John Wyninegar

Nob Hill Renewal

"It was far from a run-of-the-mill project," says San Francisco interior designer Dennis Buchner of the Nob Hill apartment of Adrienne and Lou Rovens, which he collaborated on with associate John Wyninegar. "We did the usual kinds of things such as taking down walls and putting in new wiring and lighting—but the Rovenses also allowed us to take lots of chances. We decided on a very heavy golden metal mesh for the dining room draperies. Since it was such an unusual material, the supplier wanted to make sure we knew what we were getting into. So, just a week before the Miss America Pageant, we were sent Miss Massachusetts's dress, which was made of the material! We were convinced. We knew we had to use it." *See page 100.*


FELICIANO

Thomas Fleming

Clean Slate on Park Avenue

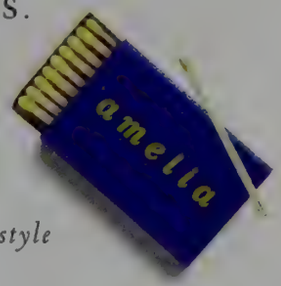
"After the preliminary meetings, Keith and I work pretty individually with clients," says Thomas Fleming of his relationship with partner Keith Irvine. "But we do have a library at our office where we pin up ideas, and we're always asking for each other's opinions—and our assistants contribute as well." The Irvine & Fleming office experienced its own reincarnation six years ago, with the help of the husband-and-wife contracting team of Alex and Jane Marinos, also known as A. & J. Alterations. "We've worked with them ever since," says Fleming, including their recent collaboration, an apartment in New York City. "They'll knock themselves out to get things done well and on time, and I've never thrown Alex a problem he couldn't solve. When I'm ready to give up, he'll approach a challenge without getting flustered." Fleming especially appreciates Jane Marinos for her uncanny ability to establish rapport "with the female side of the client team," he says. "And when we're in the midst of a project, I always know when that first phone call comes in at seven A.M., it's Jane." *See page 108.*

continued on page 20

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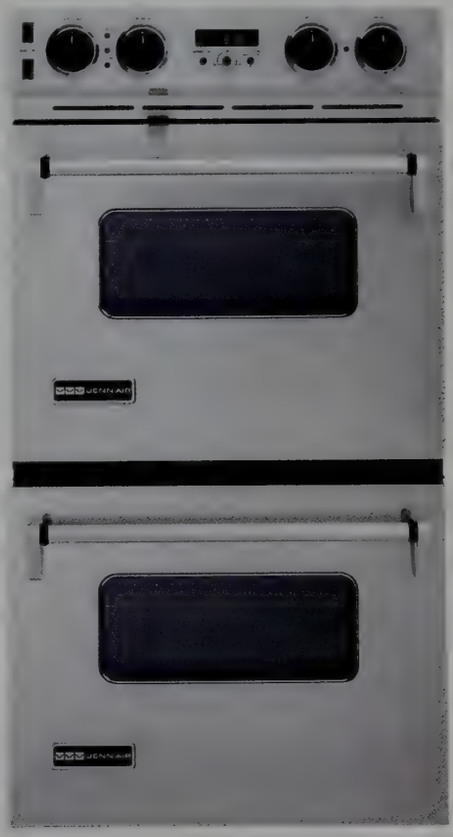


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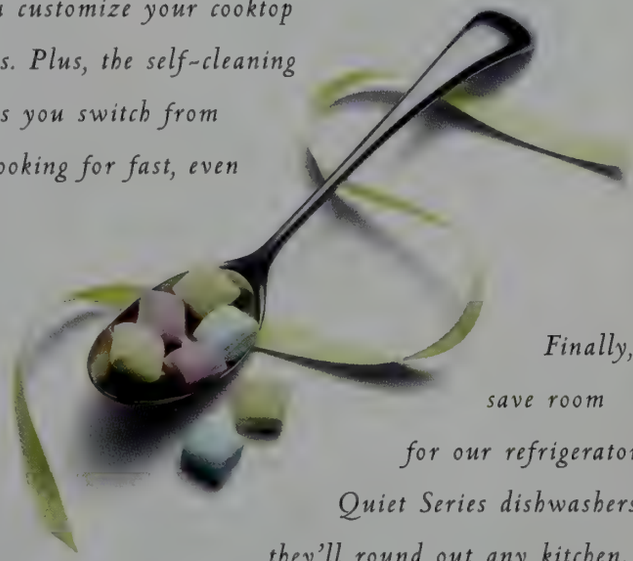
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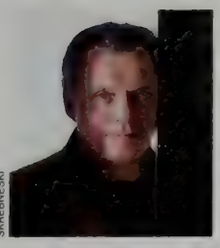
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continued from page 16


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Bruce Gregga

A Chicago Revival

"One of my main concerns, always, is to focus in on how my clients really live day to day and to translate that into my design," says Chicago-based Bruce Gregga. "With a major renovation I sometimes have to gut a place entirely, but in the Lake Shore Drive apartment that I recently reworked, its twenties architecture was such a blessing that I worked with, not against, it. It took great care to preserve the ornamentation while updating the rooms to contemporary standards of comfort, to redo wiring and lighting without marring the architecture. We succeeded in modernizing the apartment without sacrificing its history." *See page 116.*


BILLY CUNNINGHAM

Thomas Britt


ROBERT THIEN

James and Sandy Cape

Evolution in Atlanta

Recasting the Georgian-inspired Atlanta residence of Sandy and James Cape in the Neoclassical style translated into about one year of work. "At one point I moved a chair and a television set into my closet just to get away from everything that was going on," recalls Sandy Cape. "Now, after having spent so much time in the closet, I have some ideas about what I want to do with it." To guide them through the process, the couple called on New York designer Thomas Britt. "All the room divisions were already there," says Britt. "It was a matter of moving furniture around and improvising to give it a more Neoclassical feeling." "We had a lot of *faux*-finishes done," says Sandy Cape. "Tom brought two young artists from New York, Dima Sheinman and Daniel Pittman, to do the walls. We were so happy with their work that when they were finished we asked them to sign the walls." *See page 126.*


HANS NELEMAN

Juan Montoya

Fifth Avenue Transformation

When an Argentinean couple enlisted Juan Montoya to lighten up their Fifth Avenue apartment, he was hardly prepared for what he would find. "It was dark blue," Montoya recalls. "There was no reflection, no light coming through." In the kitchen, "the cabinets and drawers, which were painted blue, wouldn't even open." New cabinets were soon installed, the lacquered blue walls and ceilings throughout were repainted in eggshell hues, blue carpets were removed and recessed lighting took the place of the existing illumination, which was, of course, blue. The couple have now asked Montoya to design their place in Buenos Aires. "I do travel a lot," he says. "But since most people want their house to be ready by a certain season, I end up in the most beautiful places at the worst times of the year." *See page 136.*


PETER VALLI

Richard Meier



Norman and Lisette Ackerberg

Second Act in Malibu

For Richard Meier, change is a tricky thing. Some time ago, when a weekend house the architect had designed required more space to serve as a full-time residence, Meier was reluctant. "You can't just enlarge rooms incrementally," he explains. "My clients wanted the same house except they wanted to inflate it. I did that, but the experience was a disaster for me. The scale was lost—the whole *idea* was lost to a degree." So when Lisette and Norman Ackerberg approached Meier about adding on to the Malibu house he had designed for them, he was, again, unenthusiastic. "I thought, Why tamper with things? But I managed to incorporate their needs into an even stronger design than the original." Though he's not looking to revisit any other projects ("Modification is something I would never initiate"), the success of the Ackerberg house has tempered his attitude toward retooling. "Almost every building continues to renew itself in one way or another," he allows. "If a situation dictates adaptation, we can talk about it." *See page 144.*


BILLY CUNNINGHAM

Ronald F. Bradshaw

Maximum Impact for Manhattan

"Most of the time when people think of a residential renovation project, they picture a complete gutting of spaces," observes Ronald F. Bradshaw, who refurbished a family's Manhattan apartment. "That's not what has to happen. In this apartment, a small feature like the living room's overdoors helped enormously in distinguishing a nondescript space. Even upgraded doorknobs and window hardware can make a big difference. I find it's best to look carefully and objectively at what's there. You might already have a great base to build upon." *See page 150.*


ILAN PIVKO

Ilan Pivko

Modern Relic in Israel

"In terms of design, the situation in Israel is much better today than it was twenty or thirty years ago, when everything was so pedestrian," notes Jaffa-based architect Ilan Pivko, who reworked a nineteenth-century apartment house in the Ajami quarter of the

continued on page 22



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continued from page 20

city. "The country has surely had more important issues to deal with in its brief history, but it was nevertheless frustrating to be unable to get my hands on the kinds of richly styled furnishings that I'd see in Italy and the United States." Out of necessity, he started manufacturing his own furniture and accessories. "If you were after a certain aesthetic, you had to come up with it yourself," he explains. Pivko says his architectural practice is still one of "total design," even though he now has access to quality products from around the world. "When I work on a house, except for the sinks, I pretty much design it all." *See page 156.*



Ted Porter

Sharp Style on Central Park

Ted Porter designed, as he puts it, "the requisite house for a parent" when he was establishing his architectural office. "It didn't put me on the map as it did Charlie Gwathmey and Robert Venturi," he laughs, "but it did leave me with a taste for building from scratch." He recently completed a penthouse renovation on Central Park West and says, "If you're doing residential work in New York City these days, you're doing gut renovations, not freestanding structures." While his firm maintains a steady base of interior architecture projects, "existing in the information age," Porter points out, means that he can take on commissions anywhere, and certainly in places where there is more new construction. "It's funny. I deal in the most stable and least mobile of the arts. I'm a big believer in the traditional process, of the way things have always been done. And today I talked to a client about a house we're designing in New Mexico; he was on his car phone in England." *See page 162.*



Ron Mann



Wendy and David Ginsberg

A Radical Victorian

"My work is very strange and very severe," says designer Ron Mann. "All my life I've made silk purses out of sows' ears—or fancy sows' ears out of sows' ears," he says. "That's one of my things." For showroom owners David and Wendy Ginsberg, he "created a modern, very clean space that was suitable for young people" in what had been a rather unremarkable Victorian in San Francisco. After taking down walls and adding light, he admits that "the kids could have played basketball in there if I'd put up a net." Says David Ginsberg, "Ron got into our heads, wanting to discover how to make the design work for us. He did the same thing with our showroom several years ago, and we learned then that Ron has a wild imagination and the best way to work with him is to say, 'Go with it.'" *See page 172.* □

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13. Figural carved executive desk with green leather top. 71"W x 44"D
14. Large white marble mythological grouping. 53"H x 45"W
15. Extra-grade Wooton patent secretary w/gilded and ebonized details.

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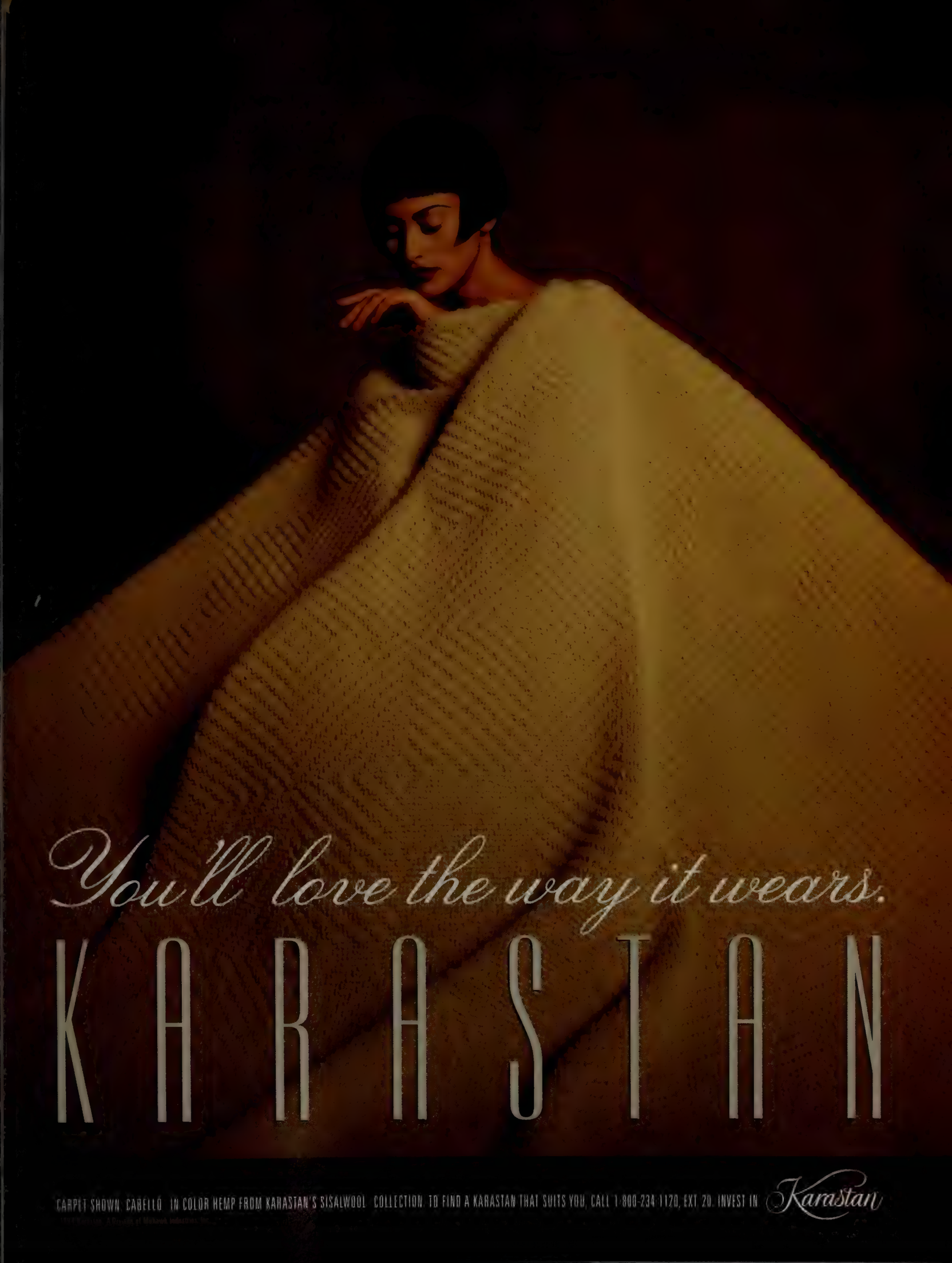
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GUEST SPEAKER: PAUL GOLDBERGER

ROBERT A. M. STERN TAKES ON THE CRITIC'S MODERNIST BOX

I never really liked my house. It was a lousy rotten little modern box of a thing, put up in the mid-1970s by a builder out to make a buck, and my wife and I bought it only because we fell in love with the land and the location. People in our income bracket weren't supposed to be able to afford property with such privacy so close to the ocean in eastern Long Island. So what if the price of being there was a house that looked like the ugly duckling of modernism? I took to referring to it as what you would get if Robert Venturi decided to do a Charles Gwathmey house, and spoke of how liberating it was to be free of serious architecture.

I didn't really believe it, though, and the house's shortcomings gnawed at me for years. A couple of minor additions by Bruce Nagel had made it more practical but were too limited to change its fundamental character, and after seven years of summers and weekends we knew we had outgrown the place. The problem was that during those seven years my wife, Susan Solomon, an entertainment executive with the vision of Capability Brown and the eye of Gertrude Jekyll, had coaxed out of our couple of wooded acres two large perennial gardens, a one-hundred-foot-long ridge of daylilies, and a rolling lawn punctuated by tall oaks and possessed of magnificent dappled shade. We couldn't



DANIEL ROZOO

"I'm not a stylistic ideologue, one of those architects who put up the same house whether it be in Maine or Madagascar," says Robert A. M. Stern of his departure from traditionalism in the eastern Long Island residence he redesigned for architecture critic Paul Goldberger and his wife, Susan Solomon (above). BELOW: Using "very few elements to achieve the effect of a major transformation," Stern relied largely on "the graphic impact of shadows—a great modernist device." The screen porch, at left, added to the existing house extends the grid of the glazed second-floor landing over the entrance. A pergola runs the length of the new wing.



BEFORE AND IN-PROGRESS PHOTOGRAPHY COURTESY ROBERT A. M. STERN ARCHITECTS

ABOVE: The cedar-clad structure "reduced modernism to a level of spec house pastiche," says Stern. Adds Goldberger, "The north façade was an ugly elevation that we built onto just to obliterate." BELOW: The house was resheathed; the long vertical window became a corridor between the old and new portions.





AFTER PHOTOGRAPHY: STEVEN BROOKE

continued on page 30



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ROBERT A. M. STERN TAKES ON THE CRITIC'S MODERNIST BOX
continued from page 28



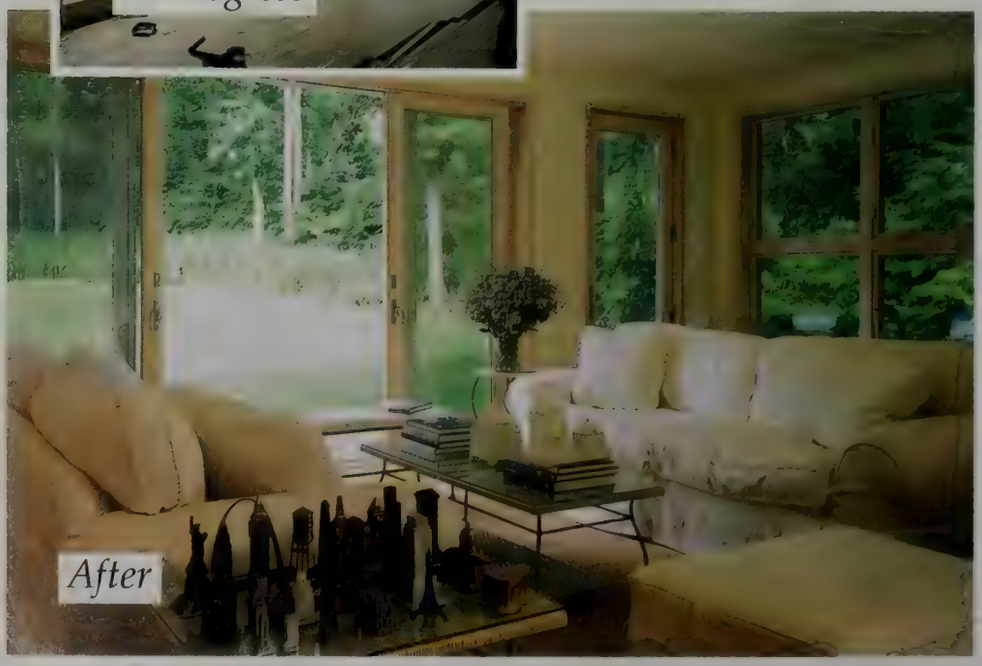


imagine giving it up. The only choice was to try to do something to make the house tolerable, which meant not only making it bigger but also giving it some modest degree of architectural presence while still staying within a tight budget.

As someone who has spent most of his career writing about architecture, I could have been either the best of clients or the worst: I knew more than most clients, which is presumably good, and yet that very knowledge could drive an architect crazy, since it made it impossible for me to sit quietly on the sidelines. In fact,

"The original house, though modernist in intent, was oddly cut up and compartmentalized," says Stern, who "opened up the new rooms considerably." ABOVE LEFT AND BELOW LEFT: The configuration of the large windows and the double-width sliding French doors in the living room, reworked several times by the owners and the architect, was finally settled on just as the foundation digging began.





ABOVE AND BELOW: The palette was limited to whites and neutrals to emphasize the lush greenery, lending a garden pavilion quality to the living room ("You sense that you're within the landscape, not merely observing it," Solomon says). Detailing was similarly confined to a stone fireplace surround and mantel and flat bands of pine trim. The antique souvenir building miniatures are from Goldberger's collection.

I had already made some sketches and had worked out a credible floor plan, though with no elevations that I would dare show in public. Maybe the best option was to find a young architect, perhaps someone I had never encountered in my work as a critic, and see if he or she could work with us and turn my notions into something buildable.

Susan called New York architect Robert A. M. Stern and asked if he had such a person in his office.

"No moonlighting," Bob said. "We'll do the job ourselves."

"Don't be silly. You do poolhouses that are bigger than this addition," Su-

continued on page 34

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ROBERT A. M. STERN TAKES ON THE CRITIC'S MODERNIST BOX
continued from page 30

I wanted to see how far we could get with factory-made elements.





ABOVE LEFT: "When the framing first went up it seemed so big, as if it might overtake the garden," recalls Solomon of the screen porch. "Bob wouldn't let us cut back the space, and he was right." Wood decking was installed for the floor. ABOVE RIGHT: The screen porch ("a great American invention," says Stern), whose white wood lattice is a reference to both garden trellis-work and the modernist vocabulary, is used for seasonal dining. "It's the most sybaritic room," says Stern of the master bath. "At a point in the house's construction the box became all too manifest. This is where I got to have a little fun." BELOW LEFT: The owners did not want a picture window overlooking the pool; four awning windows repeat a pattern established on the front elevation. BELOW RIGHT: The vaulted ceiling follows the form on the exterior. Tumbled-marble tiles surround a Kohler tub.

san responded. "Also, it's got to be modern because the house is modern, and you don't do modern buildings."

"Nonsense. We can do anything," Bob replied.

And that is how we came to work with Bob, his project architect, Randy Correll, and his senior assistant, Daniel Romualdez, and how the Stern office designed its first modern house in nearly twenty years.

Well, not quite. The truth is that the initial design they came up with called for adding a gabled, shingled structure with a small, lighthouselike tower to the existing house. It was precisely what we did not want.

"I'm not going to build something that five years from now will have people asking who put that awful modern box onto that pretty old house," I said to Bob. I then switched into my best lecturing mode. "You talk and write all the time about the importance of context in setting the parameters of a design. Well, this time the architectural context is



modern, whether you like it or not."

Actually, I am as far from a doctrinaire modernist as they come. But I did feel that our house, mediocre though it was, had a certain right to its existence. I had neither the philosophical desire nor the money to resheathe it in shingles, and leaving it alone while building a Shingle Style addition was no answer either, since I



continued on page 37



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ROBERT A. M. STERN TAKES ON THE CRITIC'S MODERNIST BOX
continued from page 34

didn't want a house that was half one thing and half another, like some kind of stylistic collision. More important, I had come to feel that it was a greater architectural challenge to take the vocabulary of the old house and use it more creatively—to demonstrate that it was possible to make real architecture out of the same kind of elements that had been used so ineptly by the original architect. To me, that was a more compelling intellectual exercise than turning the entire thing into a palace of shingles.

Eventually Bob, Randy and Daniel came to agree, and (in what I think was their third plan) produced exactly what we had hoped for: a design that brings the building into comfortable harmony with a new wing that is larger, grander and in every way better.

My rough sketches provided a starting point for the layout: a new front door, entrance hall and living room on the first floor, a large stair hall and two new bedrooms above. But the architects made all the pieces fit in a way that I had not. And then they created not one but two wonderful elevations: an entrance façade with a floor-to-ceiling grid of glass and a rear façade that joins the old wing and the new in a broad, rhythmic whole. The rear elevation turned out to have a quality of serenity and order that modernism rarely manages to achieve and that we had never expected this house to have at all. In my more rhapsodic moments I might almost describe it as sumptuous.

Grids and squares generated the major components, including the big central window wall of the stair hall and the screen porch added onto the kitchen. But the geometries never drove the design, as in so many modern houses; there was no rigid theory behind these elevations, only an intuitive sense of composition. The façades may be modernist in style, but they are traditional in their sensibility.







LEFT: As Stern notes, the rear elevation "had very little presence." The chimney bisected the façade, making it appear smaller, while the pool fence interrupted the view of the grounds. BOTTOM LEFT: "Under construction, the house had its frightening moments," the architect allows. "When the plywood was removed—it's always darkest before dawn—I breathed a sigh of relief." The vaulted form contains the master bath and "provides an architectural punctuation mark between new and old."

ABOVE: To point up the shapes of the applied elements, the colors of the façade were kept to white and two shades of gray. The stained-wood siding unifies the building; the pergola projecting from the living room echoes that of the front elevation.

continued on page 40

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PAUL GOLDBERGER

continued from page 37

Another way to put this would be to say that the whole project was an attempt to be modern without a modernist attitude. It's true of the spaces inside, too. There are conventional, well-proportioned rooms, lots of corridors, a fair number of nooks and crannies, and the plan is oriented around a large central stair hall. No crazy diagonals or awkwardly proportioned double-height living rooms here. In plan, it could almost be a Shingle Style house, just with a very different kind of detailing: the Shingle Style, perhaps, in modernist drag.

The architects did not pretend to be expert in modernist detailing, but Daniel and Randy took to it quickly. For all I know the Stern office, famed for its forays into Shingle Style, Mediterranean, Spanish colonial and Georgian architecture, may have viewed modernism as some kind of exotic discovery. At one point their enthusiasm for this newly found idiom went so far that they gave the living room a pair of huge picture windows of fixed glass, a move that was altered only at the very last minute when Susan, a lover of fresh air, expressed horror at the notion of inoperable west-facing glass.

How that change was made tells a lot about the way in which we all worked together. Our contractors, Kurt Andreassen and Ed Bulgin, men whose patience was surpassed only by their skill, were already digging the foundations when we decided to change the windows. Kurt calmly said that we had two days before the window order had to be finalized and the framers given the plans. I sat in the old house, making sketch after sketch of different possibilities to fax to Randy while he drew up his own versions in New York. There must have been two dozen faxes in both directions before we settled on a new configuration, and I cannot remember how much of the final design was his and how much was mine.

We were also different from other Stern clients in that we insisted on using entirely standard, off-the-rack elements. That was partly a matter of budget—we couldn't afford custom cabinetwork or windows—but there was some degree of principle to it as well. In the same way that I felt it was a more intriguing challenge to see how much real architecture could be pulled out of the beach cottage banality of the original design, I wanted to see how far we could get with factory-made elements. I will admit to being more than a little discouraged when we had to deliver a window catalogue to the Stern office; it had been so many years since they had had a client who had not ordered custom windows that they didn't have a current one on file. But they rose to the task, making the most striking detail of the entire house—the monumental second-floor stair hall window—out of an assemblage of stock windows. This was exactly what we were hoping to achieve: ordinary parts combined in an extraordinary way.

Yet for all that the big window raises the façade to a level of grandeur that goes far beyond anything we had had before, there is nothing startling or disquieting about it; this is

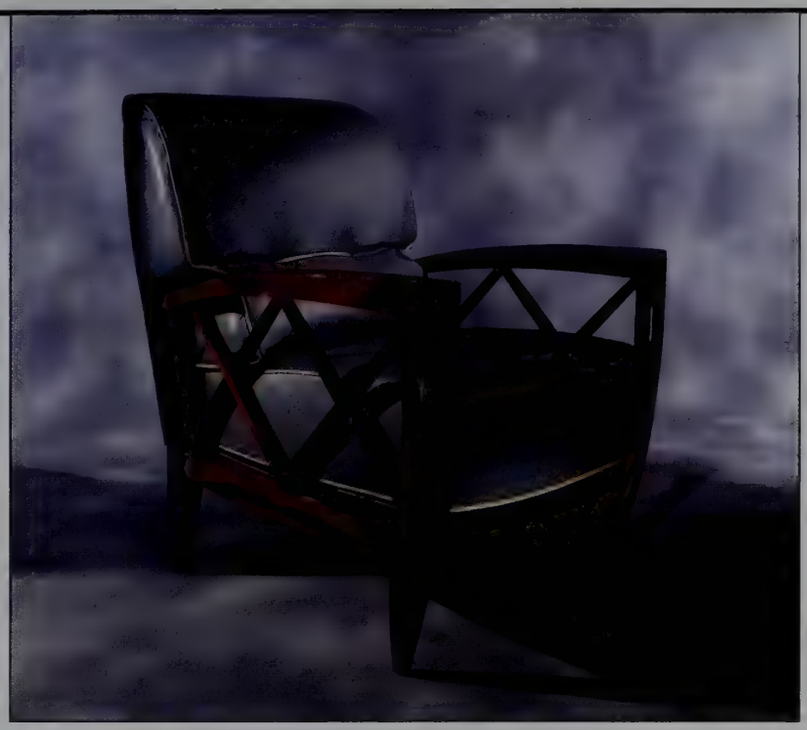
modernism without attitude, remember, and the whole idea was to use the modernist vocabulary to create the same kind of comfortable and relatively conventional outsides and insides that we associate with more traditional houses.

The goal of producing the house largely out of standard parts failed most conspicuously in one place, the new master bath, a generous space that Bob made into the central mass of the rear façade. It has a vaulted ceiling, a hot tub set into a big four-part window looking out to the lawn and garden, and tumbled-marble tiles. We did use factory-made cabinetry, but we could never find a shower enclosure of clear glass that fit in with the room's feeling of sleek rusticity, and so in this one instance we bit the bullet and ordered a custom-made glass enclosure.

I guess the porch, which has a wooden grid of screens echoing the window grid of the stair hall, could also qualify as a custom-made element, though it is as simple and understated as a porch can be. But there, too, the intent was to have a traditional part of the house (and what is more traditional than a porch?) reinterpreted in modernist garb.

The porch was added to the design by Daniel after the job had begun, and while the official reason was just to provide some outside eating space adjacent to the garden, the architects loved it because it gave them the chance to rework another façade—one that would have looked all the uglier if left untouched by the addition. By giving us the porch, the architectural missionaries could save the soul of even more of the house.

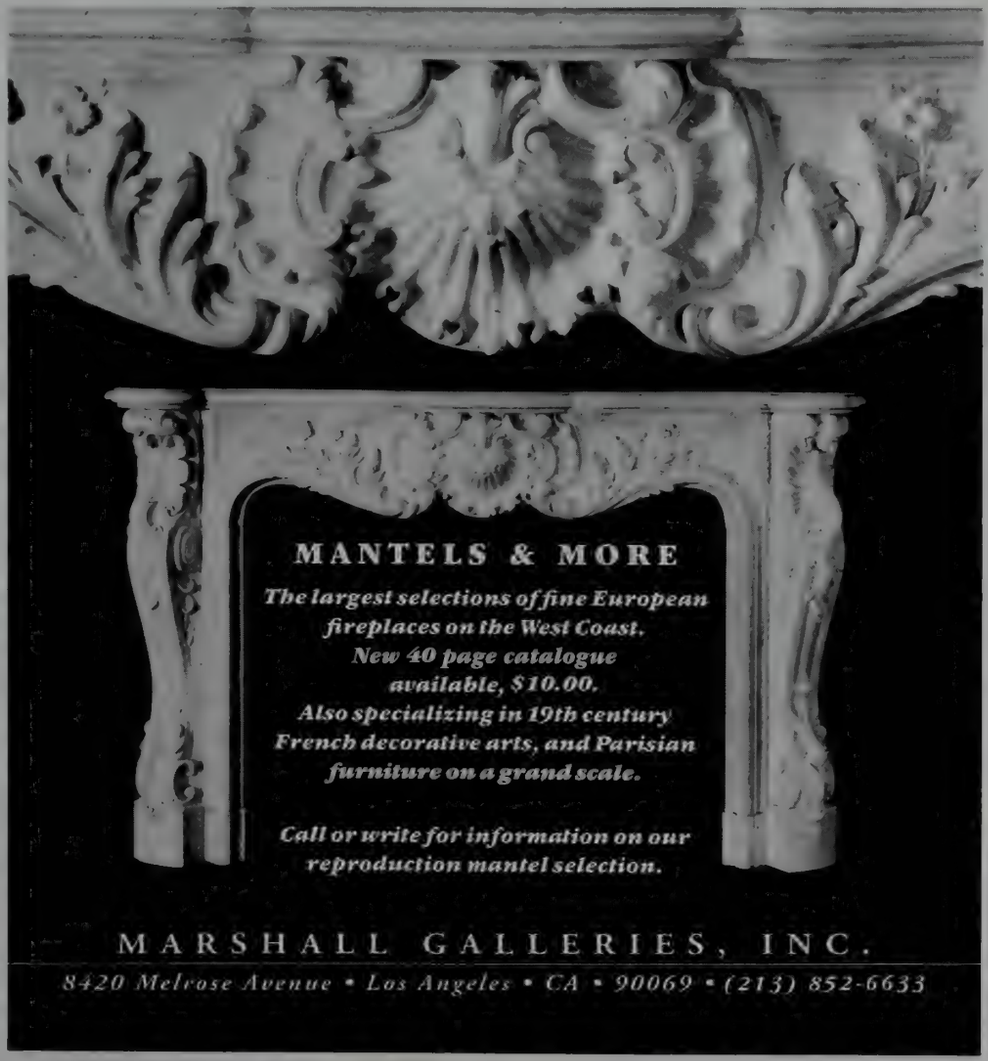
In a way, the porch does in miniature what the entire project aims to do. Instead of rendering the old house ridiculous, the new structure reaches out graciously to it, bringing it gently into a new and complete whole. What we have now is a house that is all of a piece, and more credible as a work of architecture by a thousandfold than it was before. □



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A SAN FRANCISCO SHOWCASE

THREE ROOMS REVAMPED WITH BRIGHT IDEAS

By Joan Chatfield-Taylor



Designers had five hours to plan their rooms for the 1994 San Francisco decorator showcase. ABOVE: Barbara Scavullo and Arnelle Kase decided to turn a bedroom into a study.

On a foggy Sunday last winter, more than two hundred interior designers dashed from room to room in a big stone house in San Francisco's Pacific Heights. They had five hours to design and draw up rough plans for the rooms they wanted to transform for the annual decorator showcase benefiting San Francisco University High School.

Each one submitted proposals for as many as three rooms—including floor plans, furniture placement, colors and fabrics—to a committee of design professionals who made the final selection of some forty design-



ABOVE: "The room was painted one color, as if the previous owners had tried to obliterate all decoration," says Scavullo, "and the marble mantel had lost some detailing."

The house had served as consulate, Red Cross headquarters and music school.



ABOVE: "We reinforced the architectural rhythm of the room—established by the picture frame moldings—with decorative paper," explains Kase. Rodolph fabric covers the chaise; chair fabric, Randolph & Hein; Donghia drapery stripe; Nancy Corzine étagère.



ABOVE: "We laid a new Brazilian-cherry floor in a herringbone pattern," says Scavullo. "It was hand-scraped to give a feeling of age." To repair the fireplace, the designers added a bird's-eye-maple fireboard and mahogany accents. The red pillow fabric is from Nobilis.

continued on page 46

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THREE ROOMS REVAMPED WITH BRIGHT IDEAS

continued from page 42





ABOVE: In the kitchen, Irish-born designer Clodagh and architect Robert Pierpont boxed two steel columns at an angle "to create a proscenium for the cooking area," says Clodagh. RIGHT: They centered the work island "so the cook is the main actor." Kohler faucets.

ers, keeping in mind the wishes of the show's organizers and the couple who would eventually live in the house.

The new owners were Agnes Bourne, herself a designer of interiors and furniture, and her husband, James Luebbers.

"I grew up in a great big house," says Bourne, "and I'd always wanted a place where people could come for meetings, music or benefits. We thought we'd find that in the country, and then this house came along."

The 1894 sandstone building was architect Willis Polk's Neoclassical response to the excesses of Victorian architecture that dominated San Francisco taste at the time. It has a classical portico entrance, with rooms opening off a central hall. Although the house had served variously as residence, consulate, Red Cross headquarters and music school, none of the owners had made drastic changes in the original design.

Bourne and Luebbers wanted to retain the house's historical character while they resuscitated it for another century of activity. After several months of extensive retrofitting, including the insertion of a steel skele-





ABOVE AND RIGHT: "I chose a luminous apricot ocher plaster so that even on the grayest morning the kitchen is glowing," says Clodagh. Quotations are stenciled on the frieze. Banquette fabric, Jack Lenor Larsen. Country Floors tiles.

continued on page 48



Jan David Winitz, president, in the Private Showroom, the finest of the three galleries at our main store. Pictured: (Left wall) Prized 19th Century Ivory Serapi, 9ft. 7in. x 12ft. 10in.; (Floor) Important Agra, 15ft. 6in. x 19ft. 2in., c. 1825; (Right wall) Rare 200-year-old Laver Kirman, 9ft. 8in. x 19ft. 6in.

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THREE ROOMS REVAMPED WITH BRIGHT IDEAS

continued from page 46





ABOVE: "I wanted to remove the terrible trumeaux, install a different mantel and hearth and reorganize the picture molding," says Edward Lobrano of the guest bedroom. RIGHT: The new mantelpiece "has bracketed corbels from the original construction of the house."





ton for seismic support, the house was ready to become a showcase locale. Bourne stipulated that both international and local designers be involved and that everyone make an honest effort to use environmentally sound techniques and materials.

Although show house owners typically have little say in the cosmetic changes wrought by designers, they do influence permanent installations like kitchens and baths.

A friend of Bourne's, Irish-born designer Clodagh, came out from New York with her partner, architect Robert Pierpont, and their associate Stephen Watkins to do the kitchen. "The minute I saw the north-facing space, I knew it had to brighten her life on a foggy San Francisco morning," recalls Clodagh. "Suddenly the room glowed ocher, warm and vibrant and humane, in my mind.

"I knew that Agnes liked crisp colors," she says, "so I had to come up with something bright enough to please her. The plaster people mixed rare pigments to create a rich shade for the walls. The kitchen was going to be the heart of the house, where Jim would cook, they might hold cooking classes and Agnes would do what she does best, which is to be a lusty encourager of cooking." They perched on ladders to scratch in a sgraffito frieze at the top of the walls and suggested favorite quotations to stencil on the plaster. In addition, fêng shui consultant Sarah Ross-

ABOVE: "It was one of the ugliest rooms in the house," Lobrano says. ABOVE RIGHT: "I darkened the ceiling to make it seem taller—an old trick of Billy Baldwin's." Hinson drapery, bedcovering and pillow fabric. Christopher Norman drapery trim. English lacquered stand and celadon Chinese bowl, Foster-Gwin.

continued on page 51

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Miro, "Barnabe"
Lithograph, 1979



Picasso, "Le Peintre a la Palette"
Linoleum cut on Arches wove paper, 1963



Fanch, "Interior with Women"
Lithograph, 1994

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*Partial listing-please phone for complete listing of January/February auctions

Cambridge, MA — Sun 3pm/Mon 8pm
Boston Marriott Newton — Jan 15-16
Morris Shapiro State Licensed Auctioneer #419

Harrisburg, PA — Sat 8pm/Sun 3pm
Harrisburg Marriott — Feb 4-5
Glen Rairigh State Licensed Auctioneer

Houston, TX — Sat 8pm/Sun 1pm
Houston Marriott by the Galleria — Jan 28-29
Morris Shapiro State Licensed Auctioneer #6956

Indianapolis, IN — Sun 2pm/Mon 8pm
Omni Indianapolis North — Jan 29-30
Gary Turla State Licensed Auctioneer #AU08700353, Park West Gallery Auction Company #AC63000833

Jacksonville, FL — Sat 8pm/Sun 3pm
Marriott at Sawgrass Resort — Feb 4-5
Morris Shapiro State Licensed Auctioneer #AU0000182, Park West Gallery Auction Firm #AB0000367
County Occupational License #17028-0

King of Prussia, PA — 2 Sessions-Sun 1pm & 5:30pm
Park Ridge at Valley Forge — Jan 29
David Teeman State Licensed Auctioneer
Township Itinerant Merchant #95-1705

Long Island, NY — Sat 8pm/Sun 3pm
Long Island Marriott — Jan 21-22
William Smith Licensed Auctioneer

Oakland, CA — 2 Sessions-Sun 1:30pm & 7:00pm
Oakland Airport Hilton — Jan 15
David Teeman Auctioneer Bond #146637300478
Park West Gallery Auction Company Bond #146637300475 Oakland Business License #11292097

Oklahoma City, OK — Sun 3pm/Mon 8pm
The Waterford — Jan 22-23
In Association with Cecil B. Abernathy
David Teeman Licensed Auctioneer

Princeton, NJ — Sun 3pm/Mon 8pm
Ramada Inn of East Windsor — Feb 5-6
William Smith Licensed Auctioneer

Raleigh, NC — Sun 3pm/Mon 8pm
The Raleigh Marriott — Jan 22-23
Gary Turla State Licensed Auctioneer #4069
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Salt Lake City, UT — Sat 8pm/Sun 3pm
Salt Lake City Marriott — Feb 4-5
Todd Keene Auctioneer License #745-0014
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Scottsdale, AZ — 2 Sessions-Sun 1:30pm & 7:30pm
The Phoenician Resort — Jan 22
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Spokane, WA — Fri 8pm/Sat 8pm
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THREE ROOMS REVAMPED WITH BRIGHT IDEAS

continued from page 48

bach recommended ways to heighten the emotional appeal of the room.

The large size of the space allowed Clodagh to add elements that don't fit into most kitchens. A massive rectangular table seats up to twelve guests. Fat silk cushions line a banquette, and three television screens—with remote earphones that let people watch different programs at once—are suspended from a steel column.

Meanwhile, San Francisco designers Barbara Scavullo and Arnelle Kase were upstairs looking at the bedroom they had been assigned to transform.

"The room was just plain weak architecturally," says Scavullo. "The existing molding wasn't strong enough. Suddenly a concept came full-blown into Arnelle's mind."

"I had been looking at books of Italian residences," Kase recalls, "particularly at the way they made panels out of three or more fabrics or papers. It added real warmth and interest." She decided to strengthen the existing paneling with collages of wallcoverings to create the effect of panels within panels. Working with Bradbury & Bradbury, they used fifteen different decorative papers in an intricate mosaic of colors and shapes.

"It took the paperhanger three days, using what was practically a follow-the-dot diagram," says Scavullo. She and Kase came in toward the end to cut and paste panels illustrating the rising sun and to add a few random paper dragonflies.

One of the room's windows offered a fine view of the park across the street, but the other stared into the battleship-gray walls of the house next door. Although the windows were the same size, Scavullo and Kase decided to treat them individually.

"You have no idea how liberating that was," Kase says. The view window got striped draperies with fabric fretwork along the edges, leading the eye directly outside. The other was fitted with a bird's-eye-maple-and-brass screen framing shirred cotton batiste. It permitted light to enter the room but obscured the neighbors' wall.

The room was originally meant to be a bedroom, but Scavullo and Kase persuaded the committee to turn it into a study. Kase, working with architect Cheryl Chernoff, designed furniture based on African motifs, including a daybed, a desk and a campaign chair. They accessorized the space with African artifacts.

"Even when I'm doing a showcase room, I don't design in the abstract," Arnelle Kase says. "I have to conjure up a client, to know what she looks like, how old she is. Even an imaginary client puts the brakes on and turns the design into a collaborative effort. In this case, it was a woman, a writer who collected African art and used the room as a retreat."

Across the hall, Edward Lobrano was giving his room a scathing appraisal. "It was the worst room in the house," he says. "Everything was off-center, it had the ugliest mantelpiece of all, and the picture moldings had to be changed so that you could center the bed against the wall." Other sins included some inappropriate Victorian trumeaux and a fussy blue-and-yellow color scheme.

> "I like to use taffetas with sisal, dressy things with throwaway stuff."

"Because it was a guest bedroom, I wanted it to be handsome, not pretty," he explains. He repositioned the moldings and painted the walls linen white, highlighting the woodwork with satin-finish paint in the same color. The palette was quiet—creamy whites punctuated by pale sage green, touches of blue, a few flashes of gilt. Texture rather than color gave the room its richness.

"I love textures on textures," says Lobrano. "I like to use taffetas with sisal, dressy things with throwaway

continued on page 52

ART HISTORY IN THE MAKING



(Deauville, France 1994) - Park West Gallery President, Albert Scaglione with artists. From left to right: Claude Cambour, Jeremy King, Jean-Claude Picot, Simone Balvi, Lebadang, Albert Scaglione, Mrs. King, Pierre Cambier, Linda LeKinff, Daniele Cambier and Andre Bardet.

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Picot, "Les Deux Fenetres sur la Baie de Cannes"
Oil on Canvas, 1994

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THREE SHOWCASE ROOMS REVAMPED
continued from page 51

stuff, and not everything expensive."

To make the room seem taller and lighter, he ignored the dumpy proportions of the squarish windows and hung simple floor-to-ceiling linen draperies from iron rods.

"They're made of inexpensive linen," Lobrano says. "But they're double-interlined with felt to give them body. It's what you don't see that makes them beautiful, like a couture suit. They're also hand-finished, and a rope trim laid on a scalloped fringe is inserted into the edge."

The most attention-getting feature of the room was the iron bed, a design based on a seventeenth-century Italian campaign bed. When visitors worried that, because of its lack of a box spring, it didn't look comfortable, Lobrano reassured them that it was: The bed was his own, and he slept on his sofa during the monthlong run of the showcase.

Five months after the designers' initial inspection of the house, the rooms opened to the public. Visitors to Clodagh's kitchen responded favorably to the warm colors and the hospitable size of the table. In Scavullo and Kase's study, people immediately noticed the window treatments and the Italian silk light fixture centering the room. Next door, in the guest bedroom, several people believed Ed Lobrano about the iron bed and ordered one for themselves.

When the showcase ended, Agnes Bourne and James Luebbers moved into the house for the first time. They have kept some of the visiting designers' ideas. Clodagh's kitchen is intact. The African-inspired furniture in the study went off to Cheryl Chernoff's parents' new house in Texas, but the wallpaper collage is still there. Other rooms have changed considerably to fit the owners' taste for huge contemporary paintings and bright colors.

Most important, "everyone was helping one another," says Bourne. "You really got the sense that designers all over the world are solving the same problems and using design as a universal language." □







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VERSACE'S HOME STYLE

THE FASHION DESIGNER'S SPIRITED FURNISHINGS COLLECTION

By Gini Alhadeff

"If you live in a house with fifty women as I did, you end up doing what I did, naturally, without effort," says Gianni Versace of his childhood spent at his mother's atelier in Reggio di Calabria, where women streamed in all day for fittings. The fashion designer (below, in his Milan house) has now turned his attention to designing products for the home.

RIGHT: Drawing on mythological imagery of Medusa and the Neoclassical and Baroque antiques in his own residences as his inspiration, Versace created silk and velvet pillows covered with his *Neo-Gothic Lion*, *Autumn Leaves* and *Cashmere Vanitas* patterns. BELOW RIGHT: *Marco Polo* is the china coffee service; *Souvenir Barocco*, a hand-knotted rug.



MASSIMO LISTRI



PHOTOGRAPHY: SIMON UPTON

It was to be expected that Gianni Versace's ideas for the home would be as extravagant and hybrid as his fashions. "If you've got it, flaunt it" could easily be Versace's motto. Minimalism and moderation he dismisses as falsely elegant, falsely purist, falsely modern. Inhibition is a sentiment he leaves to his colleagues. For every pared-down item of clothing they do, he adds studs, buckles, safety pins, multiple patterns; for every floating silhouette of theirs, he drapes, hugs, cinches fabric around the anatomy.

continued on page 56

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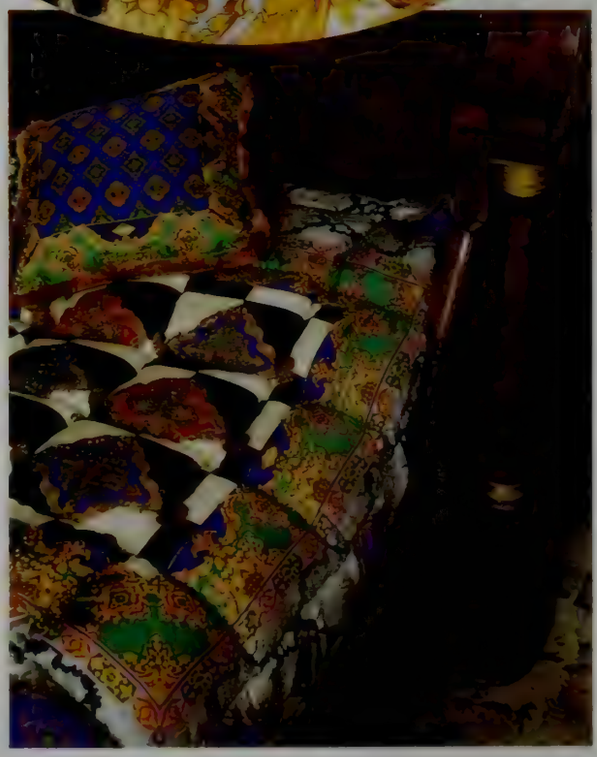
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THE FASHION DESIGNER'S SPIRITED FURNISHINGS COLLECTION

Continued from page 54







"If I had my way, I'd design only one fashion collection a year," Versace confesses. ABOVE: A lamp with Medusa heads in relief and a silk shade with Baroque motifs overlooks a duvet covered in *Baroque* and pillows with *Golden Vanitas*. ABOVE RIGHT: His *Barocco* china pattern rests on *Duchesse*, a cotton tablecloth. RIGHT: *Optical Paisley* is the pattern on a quilted duvet.

His head office in Milan, recently ennobled by works of such contemporary Italian artists as Alighiero Boetti, Mario Schifano and Mimmo Paladino, is where his sense of belonging to the city and its "beige" (as he calls it) stops.

"People think I'm all about sex, disco and rock," says Versace, "but I like a quiet life; I'm in love with houses." He divides the year between his houses in Milan, Como and Miami; each residence reflects his involvement with a different period of art. The house in Como is Neoclassical. His first two apartments in Milan paid homage to Art Déco and to the Bauhaus. His current house in Milan, which was once part of a convent, has now been restored with a nod to the Renaissance by Renzo Mongiardino. "He is a disciple of Michelangelo's," Versace says in praise of the designer. "He lives lightly, listens and never lectures."

All of these aesthetic threads are represented in the china Versace designed for Rosenthal: the voyage of Marco Polo, the Sun King, the Baroque, the Medusa of classicism, the dream. Disparate as the sources of inspiration may be, they express the designer's whims, which he abides by as diligently as though they were law. They are his law. The Medusa motif, which became the symbol of his fashion and has now reappeared on his designs for china, was something he took from a mosaic floor by a beach he used to go to as a child. As for the modern, it acts as an anchor: The polygonal Marco Polo dishes, the work of Finnish designer Tapio Wirkkala, serve as a base for Versace's ornamentation.

Camp is well represented too, in the leopard print on a silk pillow, a bedcovering or a towel, with a golden Baroque festoon superimposed on it, or in the Warholian repetition of an image in different sizes and colors until it becomes a pattern. One rug proclaims in bold block capitals, "Danza, Balletto, Teatro, Cinema," and is surrounded by classical masks.

In the courtyard of Versace's recently renovated Mediterranean-style house in Miami there are statues representing the continents of Europe, Asia, North America and Africa.

continued on page 58

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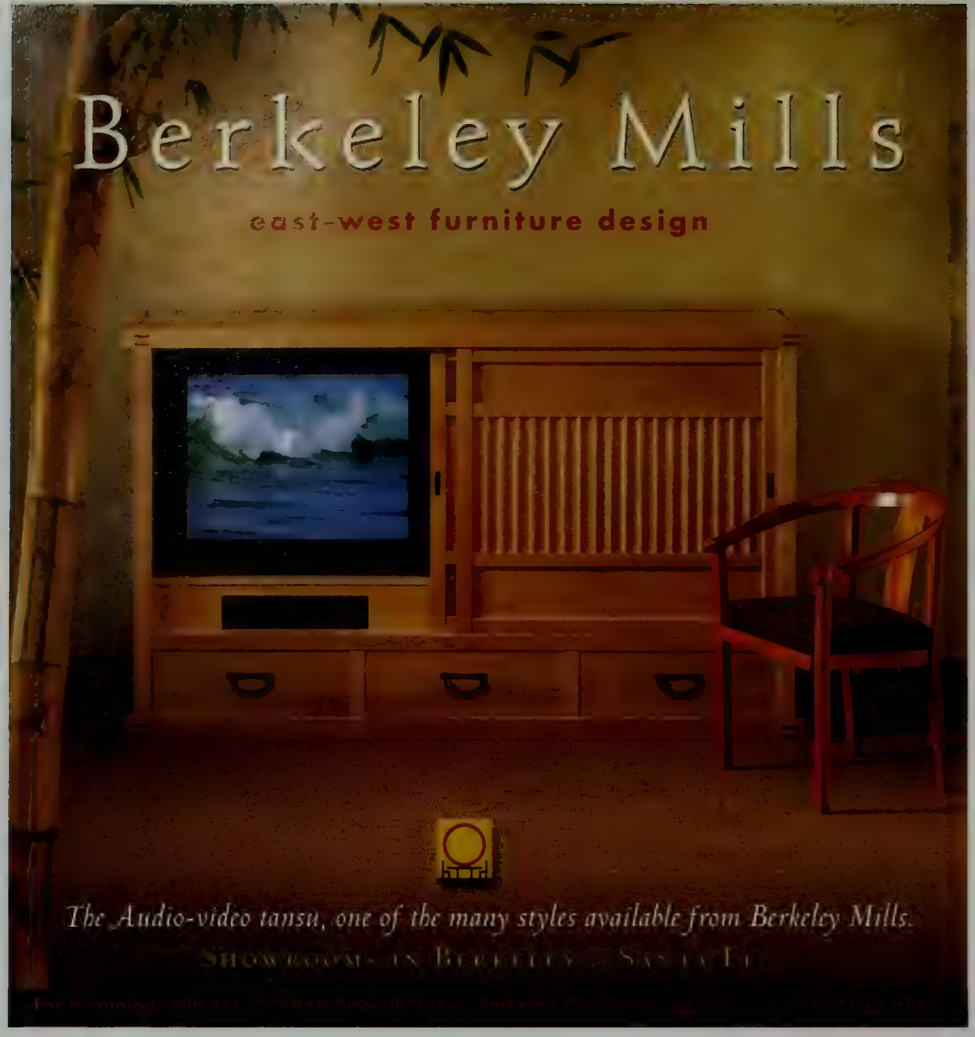
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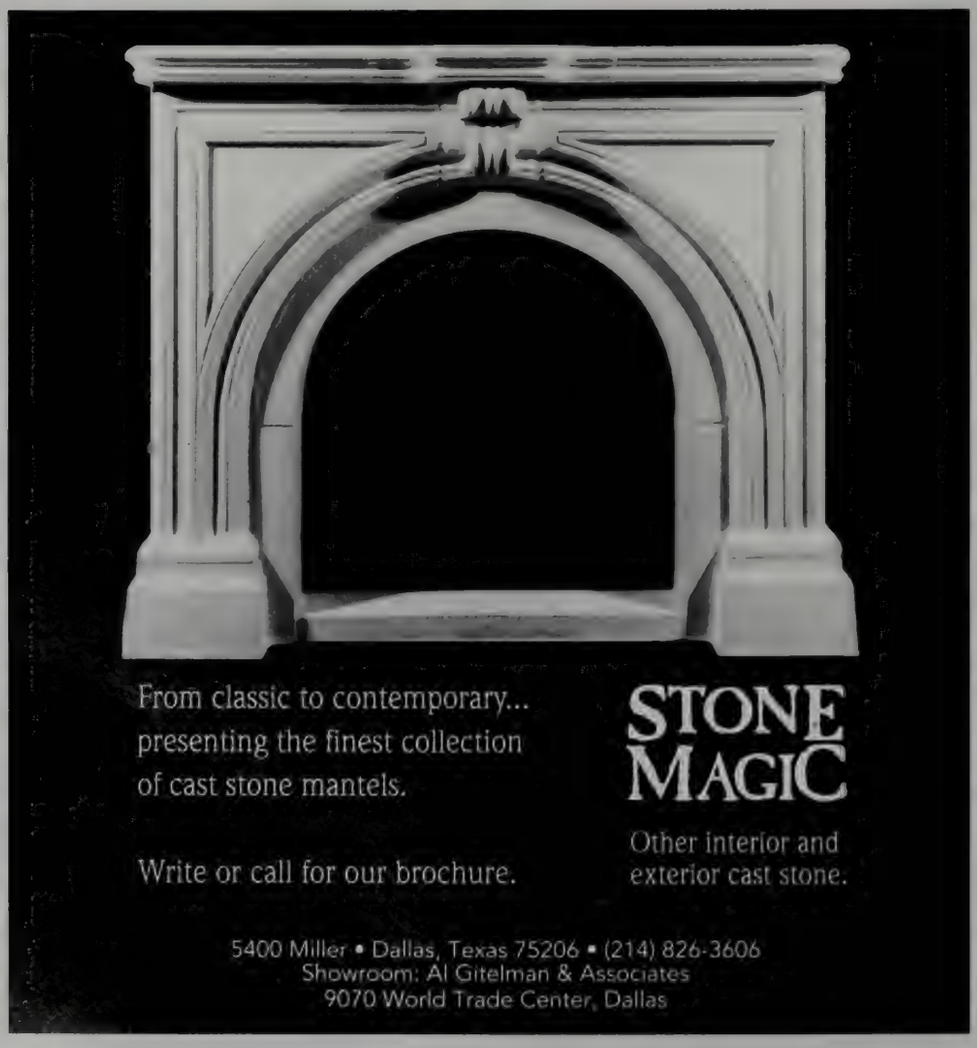
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THE FURNISHINGS COLLECTION

continued from page 56

This, according to Versace, reflects Miami and its embrace of so many dissonant cultures, but also, perhaps, his own appetite for diversity. Away from the lecturing Milanese, Versace has given free rein to his impulse to mix periods, styles and cultures: The gym is a Palladian pavilion; the pool, with its mosaics, is reminiscent of the nymphaeum at Villa d'Este; there is a pebbled grotto; his brother Santo's room is hung with Versace's substantial collection of Picasso drawings and is draped, swathed and upholstered in Versace's ornate Baroque fabrics. A project with artists Philip Taaffe and Julian Schnabel is being discussed. Versace likes the idea of emulating the historical collaboration between artists and fashion designers. "It's like Poiret, who got Dufy to do things for him," he says.

Of all the houses, it is the one in Miami that has most served as a testing ground for Versace's foray into interior design. His collections of bedcoverings, pillows, china and carpets will occupy a floor in the Versace boutique scheduled to open later this year on Madison Avenue in Manhattan, similar in concept to the ones already operating in London and Paris.

For an Italian from Reggio di Calabria, Gianni Versace is quite American in his healthy disregard for tradition and Old World dictates of what is done and what isn't. He has given himself the freedom to be as flamboyant as he pleases and to use any source of inspiration, from the lowly to the rarefied. He can steal a classical frieze and put it in gold at the edge of a miniskirt; he can take the head of a lion on a Renaissance fountain and turn it into a decoration on a pair of men's loafers. Nothing is sacred or profane—just useful. High culture and pop, ancient and modern, are all his treasure trove.

When it comes to houses, individuality counts above all else: "Whether it's chic or vulgar is beside the point," says Versace. "It's the same for women. I'd take a gaudy funny woman over a boring elegant one any day." □

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A CALIFORNIA TRACT HOUSE FINDS NEW LIFE

By Hunter Drohojowska-Philp

Architect Marc Appleton remembers meeting his client Dr. Betty Edwards for the first time at her Santa Monica house. Staring at the dismal stucco box, he wondered what miracle could save it. "It was a proverbial sow's ear, a dumpy early-1950s tract house," Appleton says with a shudder. "It had flat ceilings sprayed with cottage cheese and aluminum sliding windows!"

Redemption, it turned out, was available in the garden. This landscaped Eden was terraced with planes of baby's tears and brilliant bursts of flowers that Edwards painstakingly changed with the seasons—white tulips in spring, blue anemones in summer. The skeptical architect was converted by the care and attention Edwards had lavished on the backyard. In the frankest terms, Appleton told her, "You've got the worst house but the loveliest garden. If you're game, I'll work with you to redo the house in response to the garden."

Fortunately, Edwards was the sort of client who liked her medicine straight. An author and educator known for her best-selling book *Drawing on the Right Side of the Brain*, she realized her house was overdue for an overhaul. She had called the architect after seeing the studio and residence he had designed for Los Angeles artist Tony Berlant. Edwards recalls her meeting with Appleton with good humor: "He said it was the





BEFORE AND IN-PROGRESS PHOTOGRAPHY COURTESY MARC APPLETON

The entire renovation took place on the house's existing foundations.



ALEX VERTIKOFF

Inspired by traditional Japanese and urban Mexican design, architect Marc Appleton reworked the Santa Monica house of author Dr. Betty Edwards. ABOVE: "It was an early-1950s developer's tract house," notes Appleton.

ABOVE RIGHT: The structure was partially walled off from the street and a second story was added. RIGHT: "The layered walls create a greater sense of privacy," says Appleton, who also designed the gate. The original positions of the windows were preserved.

continued on page 62





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REDEMPTION IN SANTA MONICA

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A CALIFORNIA TRACT HOUSE FINDS NEW LIFE
continued from page 60







STEVEN A. GUNTHER

ABOVE LEFT: Sliding doors in the living/dining room provided the only view to the rear garden. ABOVE: Appleton stepped the ceilings and devised corresponding windows that open the house up to the outdoors.

LEFT: "The remodeling encouraged an expanded diagonal view to the garden," says Appleton. "If the garden was the picture, the house became its frame, establishing a more intimate relationship between the two."

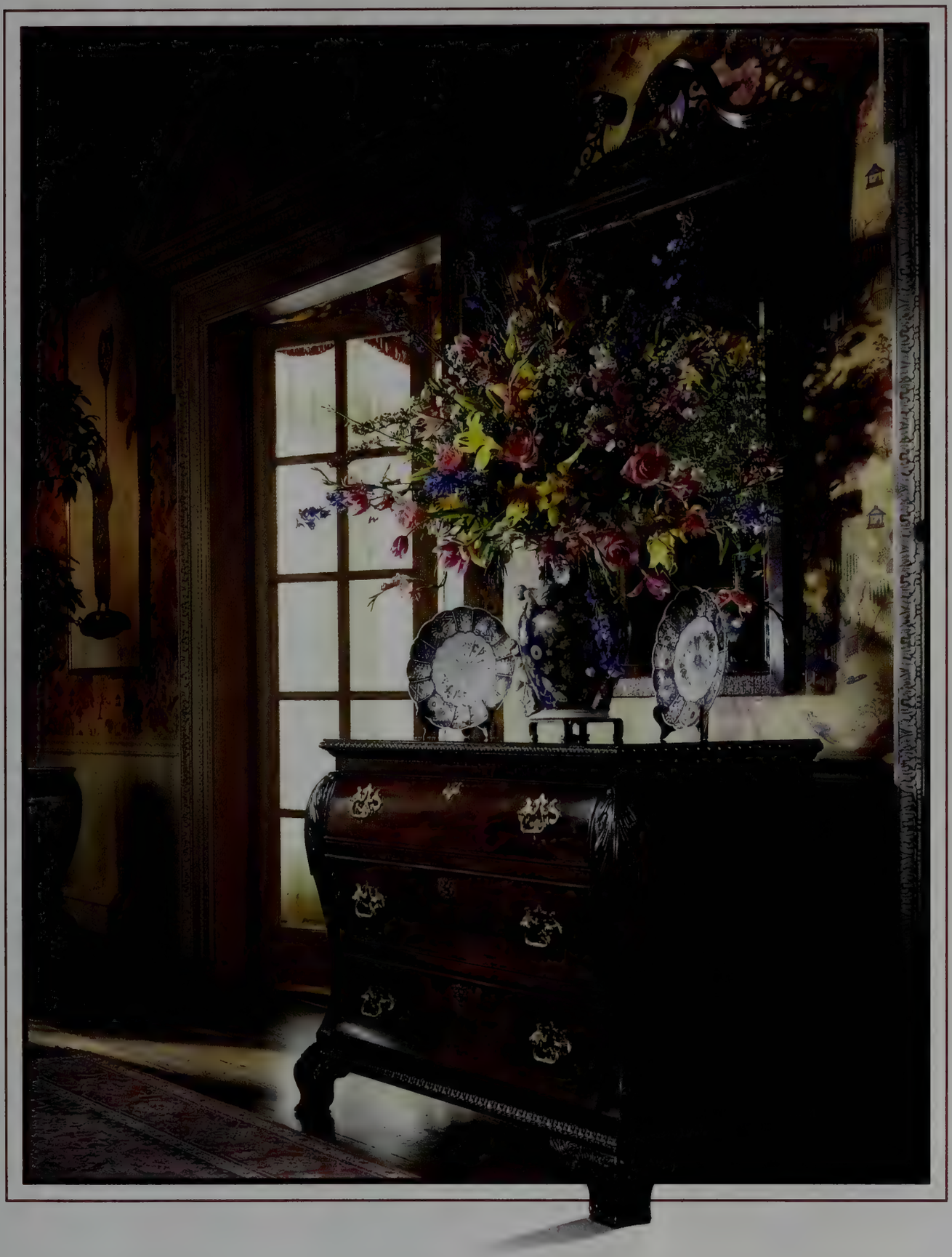
only house he had worked on that he didn't hesitate to tear into because there was nothing to lose."

Still, Appleton (working with Katherine Spitz in his office) reoriented the residence without making significant changes to the original plan. The lot was only fifty feet wide with a dramatic upslope in the back. Aside from a three-by-five-foot extension of a rear wall, the entire renovation took place on the house's existing foundations. "This was a wonderful example for me as an architect of how much you can accomplish with section and elevation," he says.

Appleton decided to treat the structure as a town house, and, inspired by the architecture of Luis Barragán, he erected a frontal wall along the sidewalk. "In Mexico, where building up to the street is common, you have a wall and a gate and behind that you regain possession," he explains. "It's a totally urban rather than a suburban notion." Appleton designed a gate of Honduras mahogany inset with a symbolic vine made of wrought iron. The street-level entrance provides an element of privacy, disguising the actual front door to the house. "She can open the house up to get cross ventilation and still have a sense of security because she's protected from the sidewalk," he says.

Once inside, a visitor is confronted with the dramatic garden views that Appleton made possible at the rear of the house. "We opened it up to the garden with a series of cascading windows," he says. The treatment of the windows signals other changes. In the living/dining room, for example, Appleton had the ceilings lifted in a sliding-step plan. The resulting tango of angles between the walls and the windows accentuates the diagonal axis of the room.

continued on page 64



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...LIFORNIA TRACT HOUSE FINDS NEW LIFE

...ued from page 62

"The window steps down and back in both plan and elevation," Appleton points out. "That establishes a kind of diagonal visual movement through the house rather than just a flat window smack up against a hillside. The diagonal push and pull creates a layering and a mystery. You are always aware of the garden, no matter where you are in the house. The glass is reflective, so even when you're outside looking back at the house, you see the garden."

A small back bedroom was converted into a column of glass—actually, the stair to the second floor that occupies what Appleton describes as a "double-high clerestory space." The added height in the adjoining living/dining room is emphasized by the sculptural wooden stair itself.

The studio is an airy, inviting room that runs the length of the building with garden views.

When Appleton first met with Edwards, she wanted to add a second story to accommodate a grand master bedroom. The architect says, "Most people have the preconception of moving the bedroom upstairs without realizing that they spend an enormous amount of time in the kitchen and living room and that those are the spaces that need attention."

Appleton suggested situating a studio and office on the second story and creating a master bedroom and bath downstairs. The studio is an airy, inviting room that runs the length of the building with garden views at the back. At the front of the studio the architect added a walled patio with folding doors that close it off from the studio in winter. "It was a way of building a piece of garden onto the other side of the house," he says.

Working around the mature eucalyptus trees in the backyard, he



ABOVE: When Edwards expressed a desire for an upstairs bedroom, Appleton suggested using the space for a studio and office. BELOW: French doors topped by a band of gridded windows open to the street-facing terrace.





STEVEN A. GUNTHER

ABOVE: Exposed beams and oak floors lend the studio a barnlike feeling, reinforced by a cast-iron stove and a pine worktable that serves as a desk. "It's a wonderful long room," says Appleton, "the one space that reaches through the house in a strong way." The windows at left open to catch ocean breezes.

continued on page 66

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A CALIFORNIA TRACT HOUSE FINDS NEW LIFE
continued from page 64

planned a bridge off the studio that attaches to the garden and features a twenty-four-foot-long potting bench. "It's a wonderful way of enticing her outdoors," offers Appleton.

To develop a notably different atmosphere in which Edwards would work, the architect used the model of a barn. Where neutral carpet and white rooms prevail downstairs, oak plank floors were installed upstairs. Beams of Douglas fir support the ceiling. A series of awning windows at the top of the south wall can be cranked open to scoop in the ocean breezes. A large pine table that serves as a desk and a wood-burning stove contribute to the spare and deliberate feeling. The steel-sashed windows used throughout the house reinforce the modernist aesthetic yet emulate the scale and shape of Japanese shoji. "It owes a lot to Japanese architecture," Appleton admits.

"Every decision on something like this involves the client. I make proposals, but it's more of a conversation in terms of our deciding on the materials and the ingredients of it."

Betty Edwards was particularly taken with Appleton's attention to the smallest details. For example, he used Bouquet Canyon stone for the living/dining room fireplace and for the steps leading to the garden. The steps closest to the geometric architecture of the house are finished as smooth rectangles. As they proceed into the garden, they are cut into increasingly more organic shapes, marrying with the plantings and the trees.

The house won a Los Angeles AIA award, but that is not the main triumph for Appleton. "I thrive on the dreams, predilections, prejudices, hopes, budget constraints and programmatic needs of the client and the situation at hand. It's particularly satisfying when you can transform something and give your clients a sense of pleasure about their home. There is no greater satisfaction for me than that. That's not architecture, that's just seeing what you do have a wonderful effect on a person." □







STEVEN A. GUNTHER

ABOVE LEFT: With its low, flat roofline and nearly windowless rear wall, the original design, explains Appleton, was "closed off from the garden." ABOVE: The architect's daughter, Kate, stands before the new stairwell, which was formerly a small guest bedroom.

LEFT: A bridge extends from the studio to the garden—the main part of the renovation that didn't occur on the original foundation. "I love remodeling," says the architect. "You're automatically challenged by the restraints."

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AD TRAVELS: ZURICH'S INTERIORS MUSEUM

AN INTIMATE GLIMPSE INTO A VANISHED SWISS ERA

By Michael Peppiatt

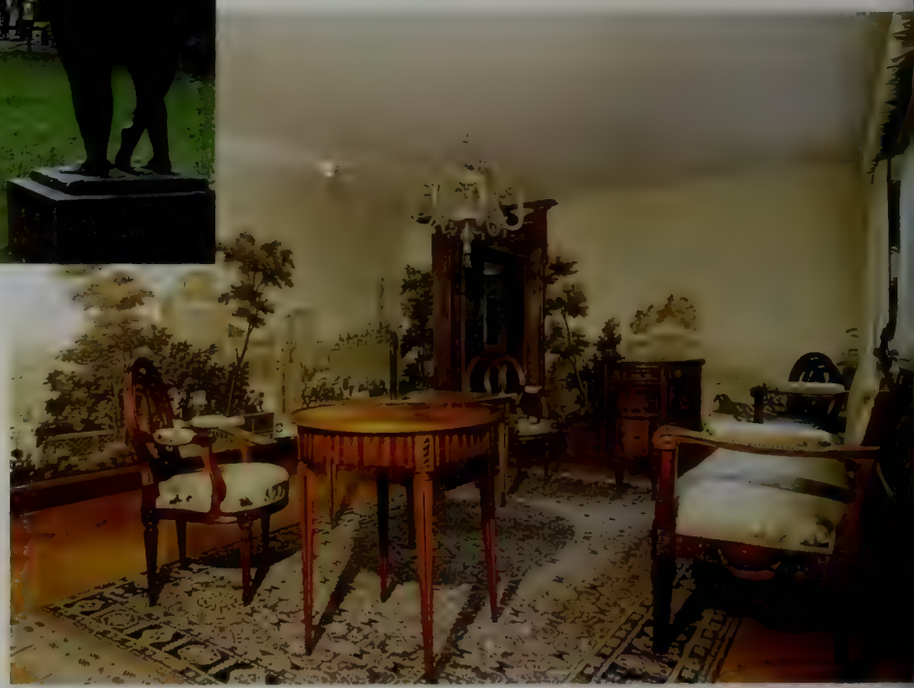
The past comes back vividly wherever one walks in old Zurich.



PHOTOGRAPHY DANIEL H. MINASSIAN

"The idea from the outset was not so much to re-create an exact replica of a specific house as to show as complete a picture as possible of an epoch of life in a Zurich interior," says Bernard A. Schüle, curator of Zurich's Wohnmuseum, or Interiors Museum.

LEFT: Part of the Swiss National Museum, the Wohnmuseum occupies two 17th-century houses. BELOW: The reception room features 18th-century furniture, a 1785 Murano-glass chandelier and Zuber wallpaper.



Much of Zurich's considerable charm stems from an uninterrupted attachment to its own past. Fortresslike banks and anonymous office blocks abound, but the undisputed center, the heart of Zurich, remains the "old city" of ancient town houses and cobblestoned lanes that lie on either side of the river Limmat. Dominating the river and looking out beyond it to the great lake of Zurich are two huge churches, the Grossmünster and the Fraumünster, and several of the city's old guild houses, which are decorated with a splendor befitting institutions that regulated so many aspects of day-to-day life.

The past comes back vividly wherever one walks in old Zurich: Whole streets of carefully preserved houses have remained substantially the same for two or three centuries, and it would come as no great surprise to hear horses clattering over the cobblestones or to meet a group of prosperous citizens in lace collars and feathered hats. The city is so close to that past and so proud of it that a museum has been set up to recapture in detail the home life of a well-to-do family in Zurich during the seventeenth, eighteenth and nineteenth centuries.

Called the Wohnmuseum, or Interiors Museum, and situated in the center of town, this unusual establishment is in fact housed in two ven-

continued on page 74

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AN INTIMATE GLIMPSE INTO A VANISHED SWISS ERA

continued from page 70





ABOVE: An 18th-century chest-on-chest with undulating surfaces and a glazed door, a 17th-century tile stove from Winterthur and a 1745 iron trunk, which was used as a safe, stand against the study's 17th-century leather-covered walls.

The museum gives visitors a feel for the everyday life of residents who lived from about 1650 to 1840. ABOVE: The kitchen cupboard, with lattice doors, holds pewter and ceramic plates, copper pitchers, brass jugs and a coffee mill.

erable mansions that look as if they had been built as one. Visiting it today, one might think the lives of the former inhabitants had been frozen in an immaculately preserved state for some three hundred years. The real story, as it happens, is quite different.

"To see these houses, you'd think they had been here forever," says Bernard A. Schüle, the museum's curator. "But in fact they were built on another plot and stood there until 1971, when the land was bought by the Swiss Bank Corporation because it needed to expand its offices. The bank donated the old houses to the city, and it was decided to turn them into a 'museum of domestic life.' Only they had to be moved off the bank's land—lock, stock and barrel! So they were hoisted onto tracks and literally slid some sixty meters into their present position.

"Once they'd come to rest, the interior wall dividing them was removed, and the two houses were made into one very spacious dwelling. Some of the elements you see now, such as the wood paneling, the doorframes, the floors and the stuccoed ceilings, were already here, but a great deal of transformation and restoration had to be done, naturally. In the course of the



LEFT: The master bedroom's original timbered ceiling is accented with grisaille paintings. Below the circa 1565 portrait of a bearded man in the style of Tobias Stimmer is a marquetry linen chest with a vaulted lid. The 1684 canopy bed rests on a clay-tiled floor.

continued on page 76



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AN INTIMATE GLIMPSE INTO A VANISHED SWISS ERA

continued from page 74

This unusual establishment is in fact housed in two venerable mansions that look as if they had been built as one.

centuries, much of the original décor was totally altered, what with different families and different generations living there. Styles came and went, and people's needs changed, so by the twentieth century the furniture and fittings bore little resemblance to what had existed around 1650."

From the outside, the Wohnmuseum looks like many another patrician town house in the area with its partly timbered façade, broad, low roof, shuttered windows, and that unmistakably Swiss note of solidity and comfort. It suggests something between a sophisticated farmhouse and, because it is unusually large, a minor château. However luxuriously the ruling classes of Zurich lived, it becomes clear that they never broke with their country roots (unlike, say, their aristocratic contemporaries at the palace of Versailles). The refined homeliness of much of the furniture and many of the objects contained inside confirms this impression—with the pleasing result that the mountain ranges and green pastureland of Switzerland never seem far away.

"Most of the Wohnmuseum's contents come from our national collections of Swiss furniture," Schüle explains. "So there are some exceptional pieces, as well as many good pieces, scattered throughout the thirty-two rooms. The best way to get a feel for the whole house is to start on the fourth floor. The big Zurich families of the period had their reception rooms right at the top, and we have done things in the same way."

On the ascent from the lobby, a variety of tantalizing prospects can be glimpsed, but the huge formal ballroom and dining room on the top floor certainly show the house at its grandest. Under a high stuccoed ceiling, the ballroom contains a fine Baroque chest of drawers and a gilt Rococo console, which are complemented by vast imaginary landscapes on the walls by the eighteenth-century Zurich painter Johannes Balthasar Bullinger. Piano, double bass, violin, tenor trombone, bassoon and French horn stand at the ready on a rostrum: It takes little imagination to conjure up the Zurich gentry moving decorously across the room to a minuet. The dining room is also richly furnished with a fine stove, Baroque cabinets and a large pendulum clock, all of them made in Zurich.

Day-to-day existence is amply illustrated on the floor below. The large nutwood-paneled living room houses a splendidly decorated tiled stove, a spinet, a grandfather clock and a dresser with a central recess containing a ewer; a seventeenth-century brass chandelier hangs over a round table that has the slate center so beloved by the Swiss, and in one corner, some children's toys of the period add a pleasingly lighthearted note. Three bedrooms—for the parents, the son and the daughter of the house—provide the occasion to admire magnificently solid four-posters and some finely carved linen chests and wardrobes. Details like the guardian angel painted on the headboard of the young girl's bed or the son's writing instruments subtly illustrate the lives



Much of the museum's furniture was pieced together from the collections of old Zurich families. Walnut paneling and a raftered stucco ceiling provide a backdrop for the game room's mid-18th-century furniture. The stained-glass window panels represent the arms of Zurich and Solothurn cantons.

continued on page 78

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ZURICH'S INTERIORS MUSEUM
continued from page 76

that were lived there. Similarly, the master's study, richly tapestried in leather, has a ledger book and a massive iron money chest, handed down from generation to generation, that speak volumes about the way business was conducted among the wealthy merchants of the period.

Another reception room on this floor stands out because of its early Swiss wallpaper depicting such lively narrative events as a horse race. But two more modest spaces take the visitor unmistakably into the life of the past. One is the kitchen, with its copper water containers, bronze pans, pewter mugs and earthenware dish-

Details subtly illustrate the lives that were lived there.

es. The other is the linen and ironing room, which has a stove for heating a range of irons and a tally board for listing the various items of personal and household linen that the mistress of the house clearly kept a close eye on. Fascinating and instructive as the big salons with their fine furniture are, these humbler details allow one to understand more clearly what everyday existence in Zurich was like three centuries ago. In visualizing the grandees of the time dressed in their starched collars and conversing in the ballroom, one can now also appreciate the labor it took, stove-heated iron by iron, to maintain them in their finery. It is this balanced picture of an age that makes the Wohnmuseum such a real, rewarding place to visit: Seamstresses and scullery maids have to play their part before the minuet can begin. □

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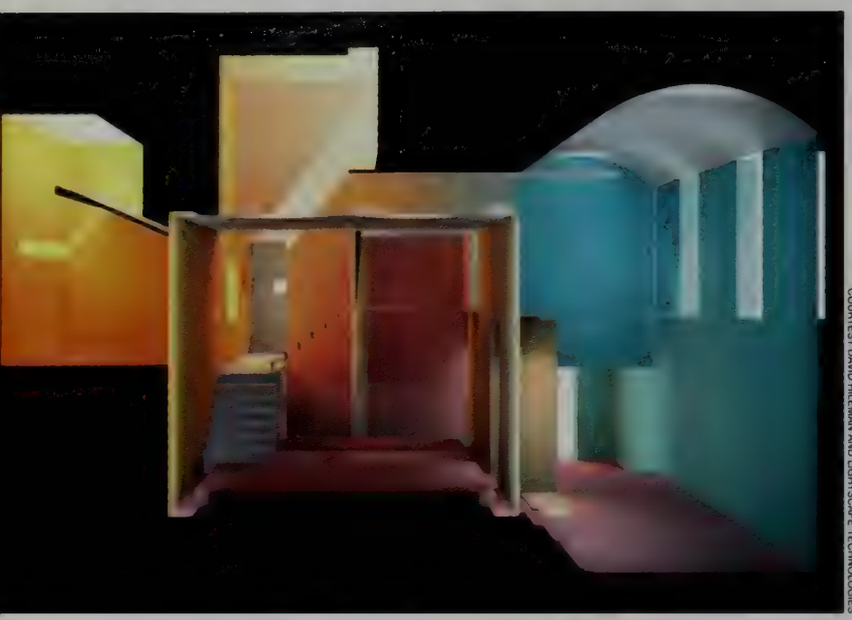
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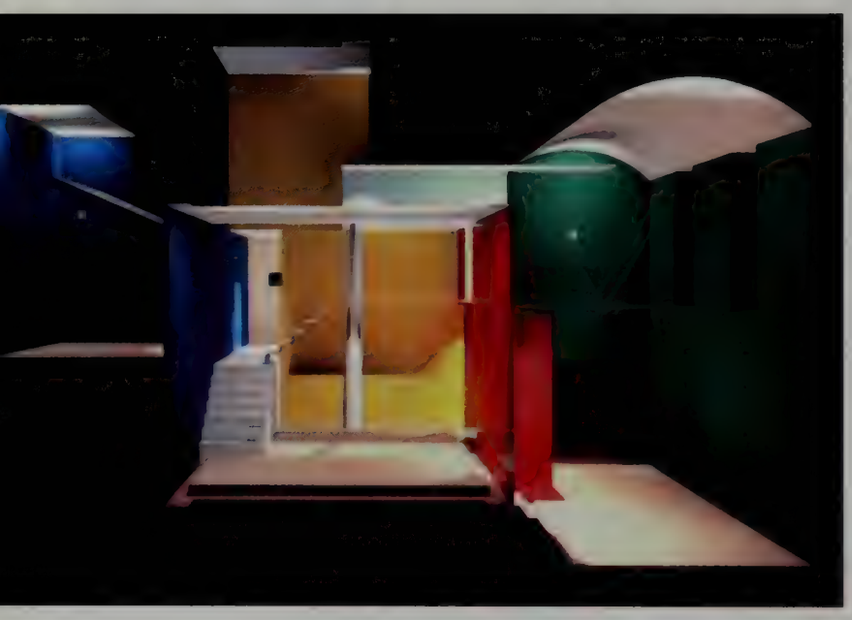
AD ELECTRONICA

DESIGN ENTERS THE COMPUTER AGE

By Nicholas von Hoffman

Lightscape Technologies software was used to show light and color scheme changes in a house at 10 A.M. June 21, below, and at night, bottom.





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Architecture may not be the world's oldest profession, but it comes close. It was already an ancient occupation when, five thousand years ago, men of genius, taste and learning were erecting the edifices of Egypt. Those monumental builders, as well as the later anonymous masters who designed cathedrals, could have walked into any contemporary architect's office as recently as ten years ago and, with a little coaching, been able to assume a place at the drafting board.

During those five thousand years there were changes in technology, in building materials and engineering. The problems of handling light and air in the Temple of Luxor or the Parthenon are hardly identical to those at the World Trade Center or Century City. But, at bottom, there were no fundamental shifts in the tools of design or the processes of architectural creation. The romance adhered.

Now comes the electronic atelier. Enter the seventh floor of Columbia University's Avery Hall, where student architects and their teachers work. There isn't a drawing board in the room, no rolls of yellow trace, not a T square, not a pencil. Instead, there are "workstations," where advanced computers sit equipped with tiny television cameras and microphones so that, with two fingertip taps on the mouse, the individual workers can become an ensemble.

This space is what Eden Greig Muir, an adjunct professor of the Graduate School of Architecture and a founding spirit of the enterprise, calls the Paperless Studio. The way the work is done there would confound the architects of the Pyramids, just as it would confuse modern masters like Sullivan, Wright and Neutra. Here they do the age-old work in a new way.

With the equipment in the Paperless Studio, men and women no longer design in two dimensions, that is, by sketching a flat elevation or a floor plan. Instead, an architect, for the first time, starts the work by designing it three-dimensionally, without making a pencil sketch on

It is possible for an architect or designer to decorate a room electronically, changing the fabrics, the rugs, the draperies.

continued on page 86

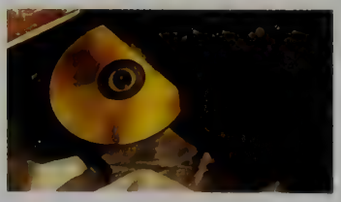
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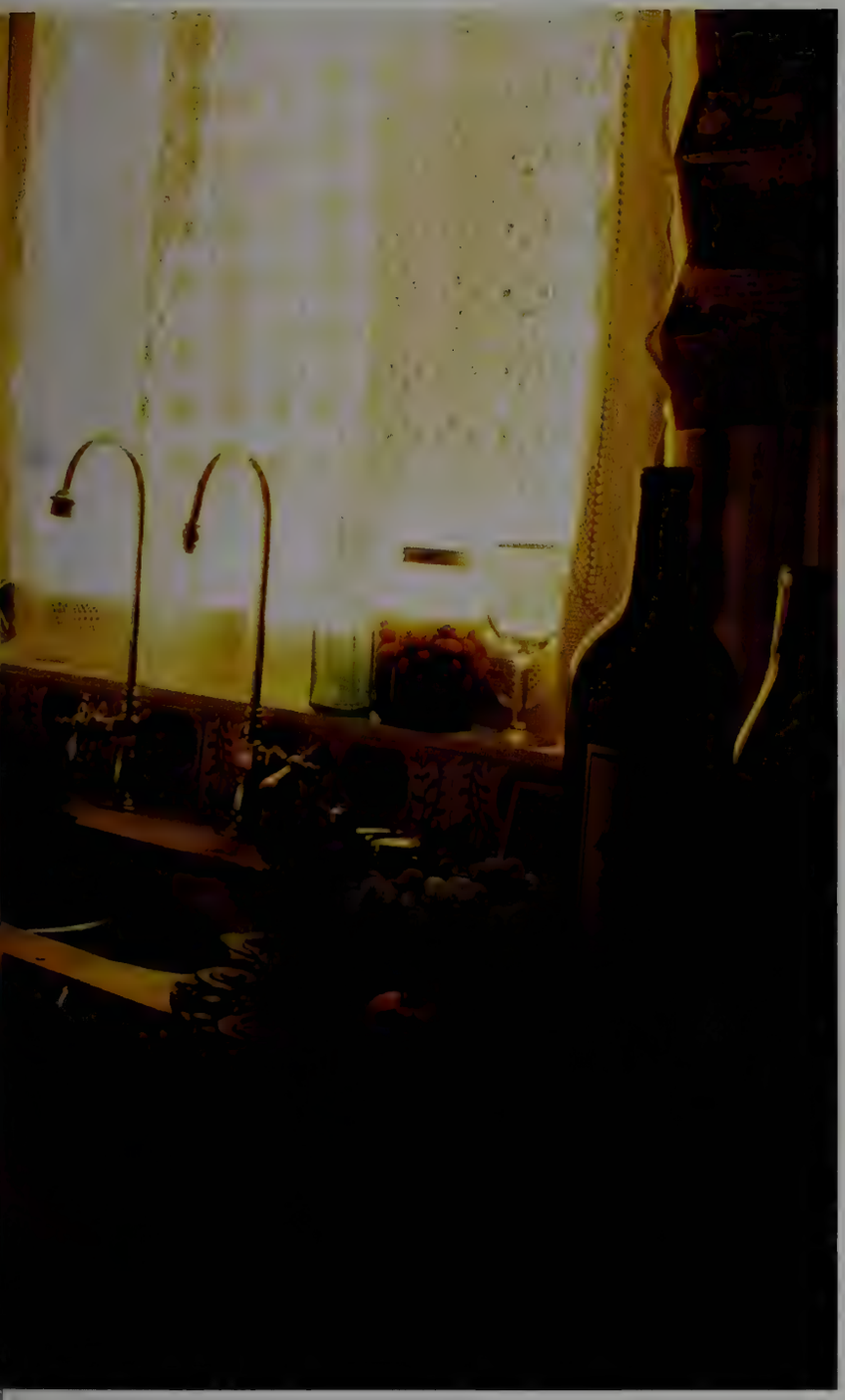


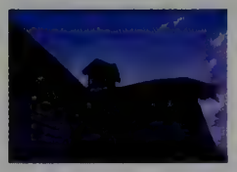
Francis Ford **Coppola's pad**

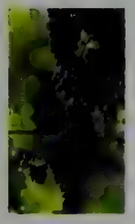


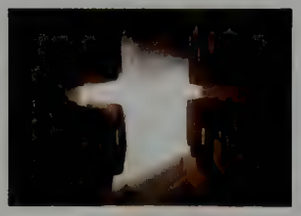
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DESIGN ENTERS THE COMPUTER AGE
continued from page 82

Electronics are changing how architects and interior designers connect with clients. The computer is nudging its way in.

paper. From the first stroke of the imagination forward, the work is done on the electronic apparatus as full three-dimensional shapes appear on the monitor. The shapes are given walls with the touch of a finger on the keys. The architect can immediately enter the shape that has just been created and, from the inside, study it from every angle, adding windows, doors, stairs and any other details desired.

Whenever the designer wishes, color can be added and surfaces can be turned into brick, stone, wood, cement. It does not need to be a surface already in the computer's memory. A quick process exists to take a photograph or a drawing of any surface and use it in the picture of the contemplated building.

Enormous levels of design and engineering complexity can be achieved instantaneously or in real time, to use computer lingo. Until recently, doing this kind of work on computers involved sitting around waiting for an extended period while the machine glugged along, digesting the mathematics needed to make the work appear on the screen. Now, thanks to new equipment and programs invented by two Canadian firms, Alias of Toronto and Softimage of Montreal (the people who conjured up the dinosaurs in the movie *Jurassic Park*), waiting time has been reduced to practically nothing and the capacity of the system enhanced to the point where the paperless studio, without pen, paper or pencil, is possible.

A generation of architects who have not been trained to work with pencil and paper will be coming out of the schools. It is too soon to tell what kind of buildings they will produce or whether the ability to sketch was intrinsic to turning out good design. Muir, a man trained in the old way, says he can't guess if there is a connection between the two. However, Robert A. M. Stern, one of our better-known architects who also teaches at Columbia, is skeptical of the power of electronics to open the door to a new era of beauty. He tolerates computers in his office but says they have no place in the way he does his work.

Whether or not electronics will have a positive effect on the beauty of what is built, they are already affecting how architecture, engineering and construction are done. As of four years ago, the last time the American Institute of Architects surveyed its membership, 80 percent of the nation's architectural firms had spent over half a billion dollars on computerized equipment of one kind or another. Indeed, the AIA itself has gone on-line with a service through which its members may retrieve a wide variety of data, ranging from government contract and bidding specifications to, eventually, design magazines.

An architect does not have to spend forty thousand dollars for a paperless studio setup to gain significant benefits from computerization. Single practitioners have found the computer a godsend. Christopher Glass, a one-man firm in Camden, Maine, computerized his work five or six years ago. Glass still does his original sketches with pen and pencil, although he expects to try switching even that function over to electronics before too long. He transfers his basic design ideas into his computer system, and from then on he works at a monitor. After that, all the sketches, the elevations, the diagrams and blueprints are generated through the computer. This doesn't mean that a machine does the architect's thinking or supplants the human creative process, but it does mean that many functions that occur on the way to arriving at a final set of plans and working drawings, which were once laboriously and expensively done by many people, are now quickly turned out by a small machine whose only real sound is the quiet purr of its fan. Illustrating how much labor computers in architecture can save, Glass says that, because his computer allows him to do the work of two full-time draftsmen, he is able to work alone.

For our homes, if not our office buildings and our factories, we like the idea that every line is lovingly drawn, every piece of wood hand-cut and hand-polished. When an architect like Christopher Glass uses his computer to design, the resultant image on the screen fairly screams of the sharp edges and precise lines we would expect of computer-aided design (CAD). But the computer, tricky devil that it is, has its ways of making us feel at home. For people who might be put off by the cold spareness of computer lines, Glass has a program aptly named Squiggle. Squiggle changes the impersonal precision of the drawing as it appears on the machine, and what comes out of the printer is a freehand sketch that seemingly could only have been drawn by a pen lightly flying here and there on a piece of paper. If you don't care for a pen-and-ink rendering, there is a program that will render your sketch in charcoal, chrome, craquelure, fresco, silk screen, watercolor or virtually any other medium. The chances are that when your architect unrolls a set of blueprints to show you, it will have been computer-generated and then subjected to an electronic "filter," as they call it in the trade, to make it look hand-lettered.

Electronics are changing how architects and interior designers connect with clients. The computer is nudging its way in, insisting it be used in undisguised forms. It will make the old two-dimensional drawings give way to VCR exhibitions that allow the future proprietor to walk around the grounds and through the rooms of his or her as-yet-unbuilt domicile. Thanks to computer programs like

continued on page 88

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DESIGN ENTERS THE COMPUTER AGE

continued from page 86

Lightscape (Lightscape Technologies, San Jose, California, 408/246-1155), it is also possible for an architect or other kind of designer to decorate a room electronically, changing the fabrics on the furniture, the rugs, the draperies, and then show it to the client with some or all of its lights on, or with the light of morning, noon or dusk coming in. Given these capabilities, it would be astonishing if people remained content to make choices on the basis of small swatches of materials or static photographs.

Heretofore, after a certain point in the design process, any alteration was time-consuming, complicated and expensive. Clients who changed their minds have had to pay through the nose, but computers make changes much cheaper.

Architect Curtis Wayne lugs a laptop computer and a color printer to his clients' offices, enabling him to do on-the-spot designing. Sitting in their own offices, his clients go on electronic interior walk-throughs, see what the building will look like, arrange office layouts, pick the furniture, get a rundown on the cost estimates. The most basic elements in the design—floor plans and major exterior decorations—can be radically changed as the clients watch and say what they like and what they want modified. The changes are sent by computer to the offices of engineers and construction people whose machines quickly ingest the plans and adjust blueprints and working drawings accordingly.

Electronics permit choice, flexibility and variety as never before. That may or may not lead to better design or even good design, but it certainly will cut down on the surprises. Both client and architect now have a clearer idea what they're doing than was possible before. Legend has it that Frank Lloyd Wright once designed a two-story house in which he forgot to put in a staircase. Those kinds of lapses are much rarer with the coming of CAD. The computer can pour forth remarkable three-dimensional diagrams, done from any point of view, of complicated mechanical constructions, thereby affording the men and women actually putting things together a new clarity of instruction.

Nevertheless, whatever the capacities of these wondrous machines, many a firm has been hard-pressed to afford the technological improvements and quantify the benefits. Robert Buford, the managing partner at Robert Stern's firm, reports that only nine of fifty work areas have computers. Reasons for resisting the coming of the computer are sociological, political and economic. An older generation is, if not defeated, at least cast down at the thought of learning a new way to practice an art that one has already mastered.

Large, ongoing entities often have trouble digesting new technologies and making them pay. Smaller and younger offices can cash in with greater ease. It took the phone companies years before they figured out how to make the computers work for them instead of vice versa. As an intermediate step, some places farm out their electronic work to "CAD centers" or studios like Digital Architecture in New York, a service run by Isao Nagaoka (212/587-4148), a young architect from the University of Minnesota, where work that once took months to do now takes days.

There seems to be no limit to the speed and labor that these machines can save. Within the next year or two, architects and designers will have machines at their disposal that can take the data in their computers, chew it and extrude it in the form of cardboard or plastic models. Muir does expect some investment in such exotica within the next year. However, the most skilled and highly trained young people come cheaper than machines in architecture. Muir says recent graduates of the best schools are lucky to knock down twenty thousand dollars a year.

Computers, on the other hand, are always dropping in price and rising in capacity, and they cost practically nothing to feed. □



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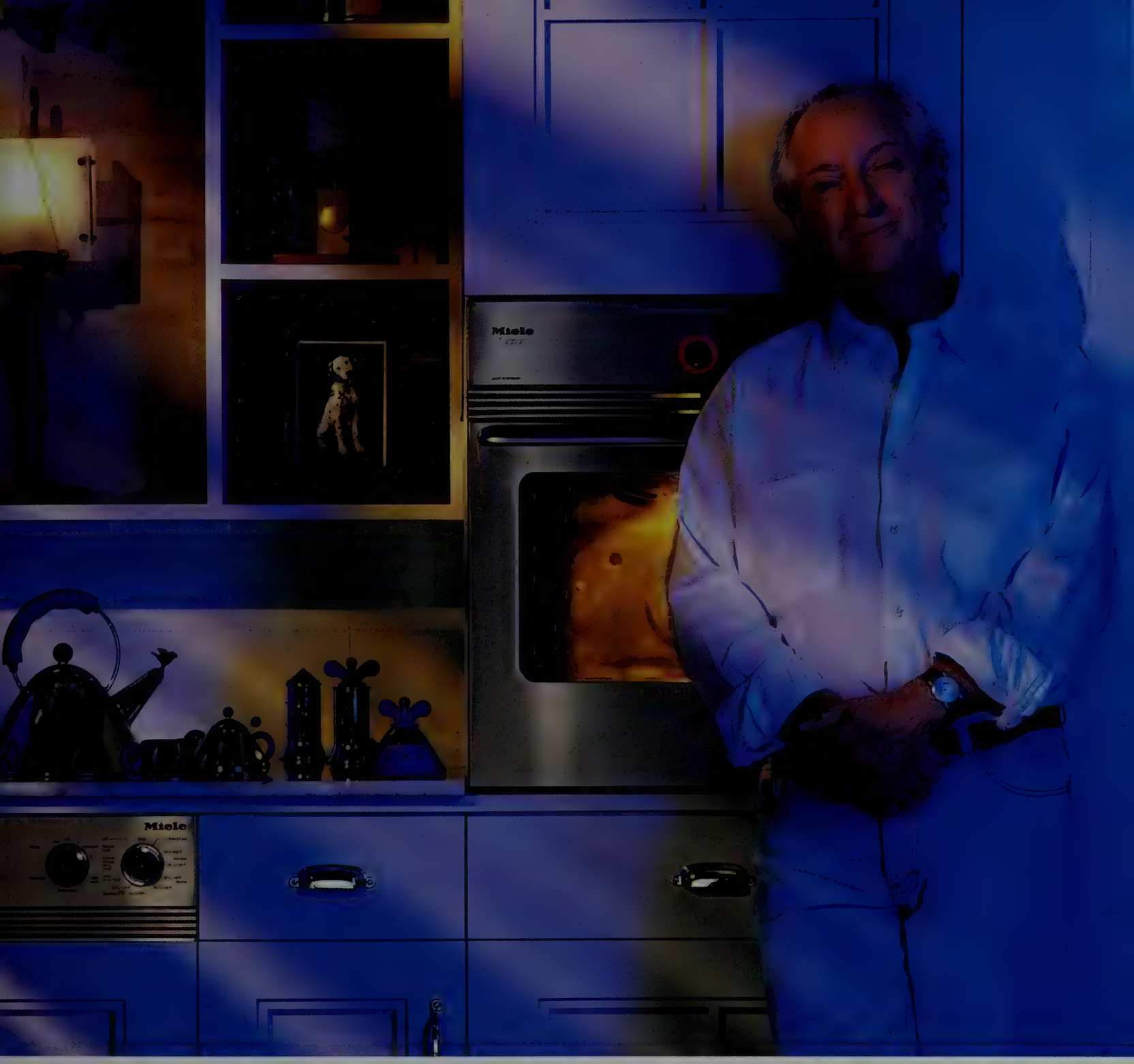
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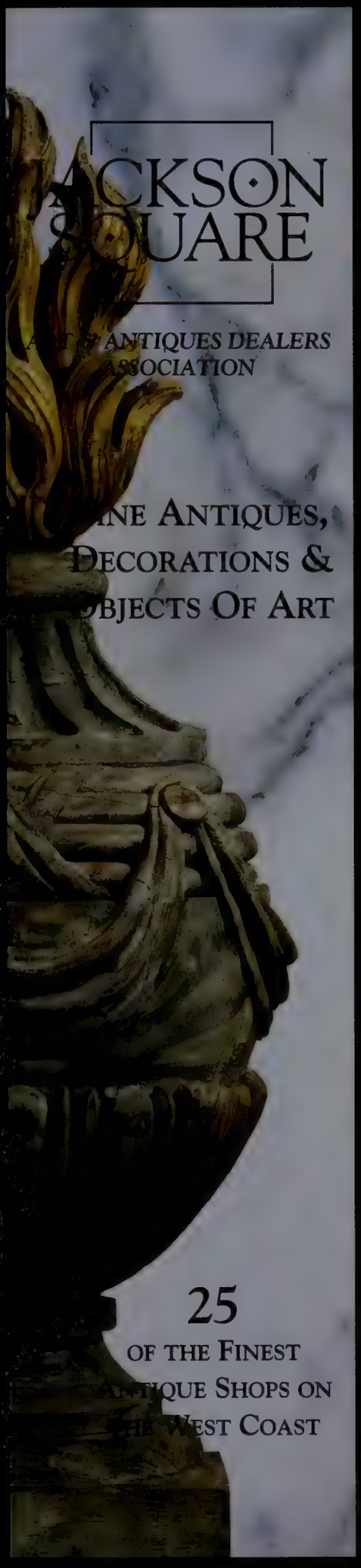


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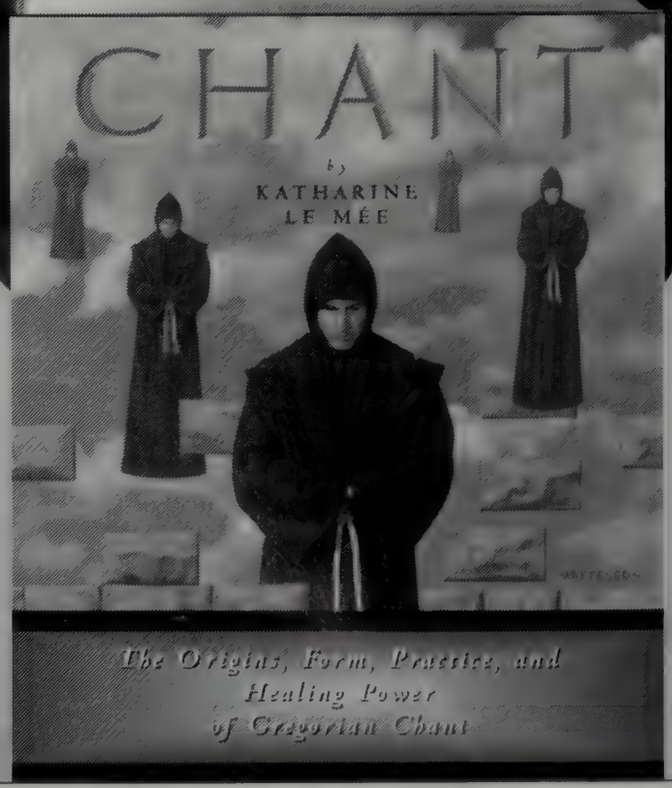
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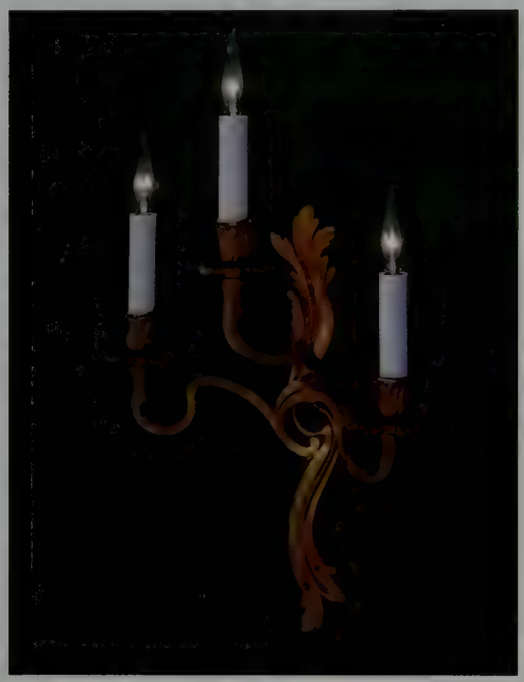


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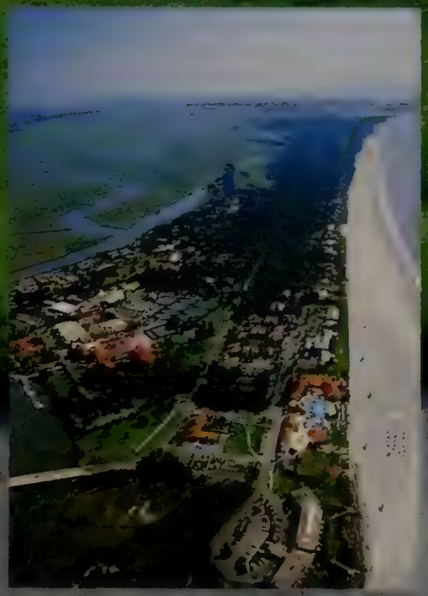
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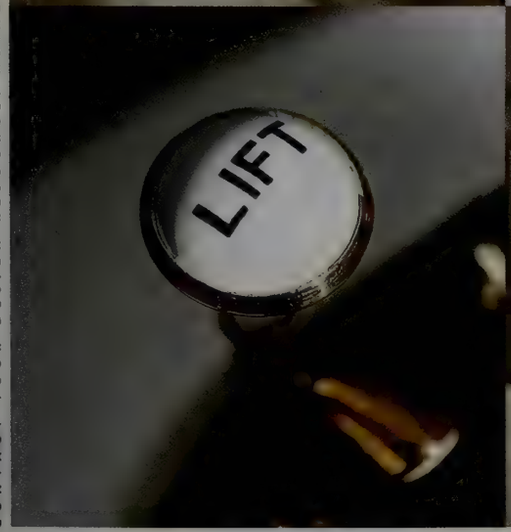
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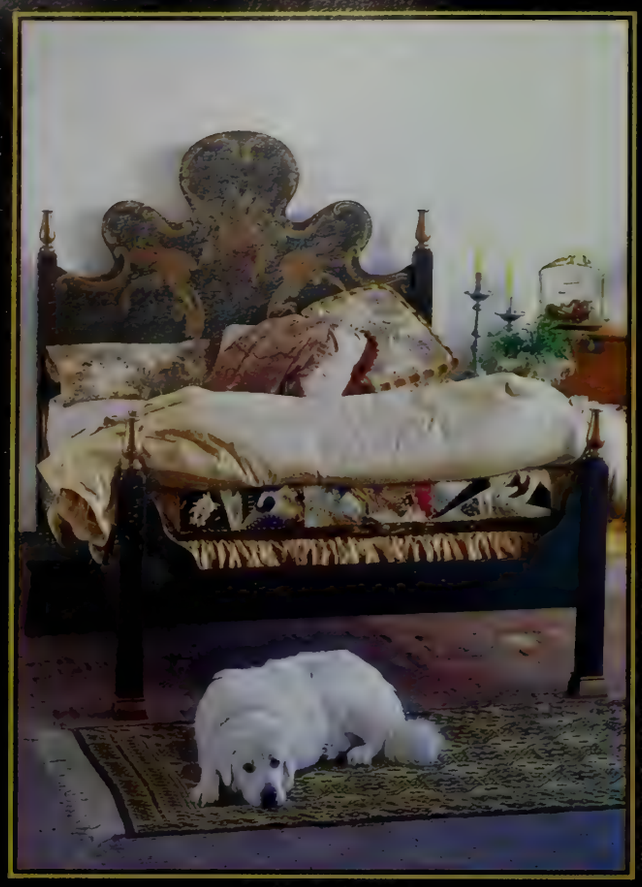


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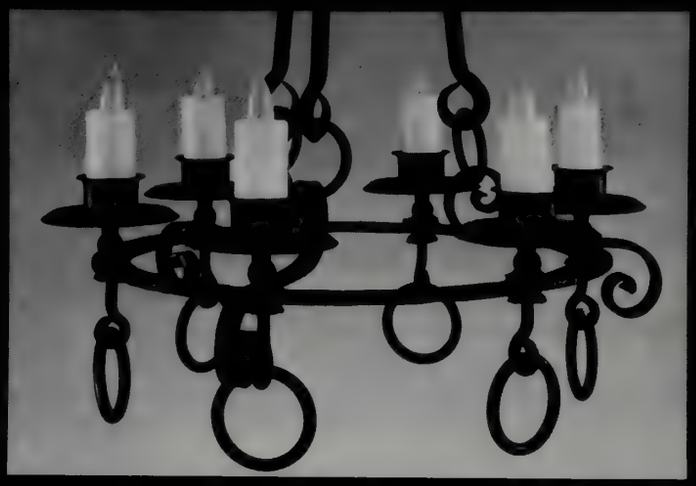
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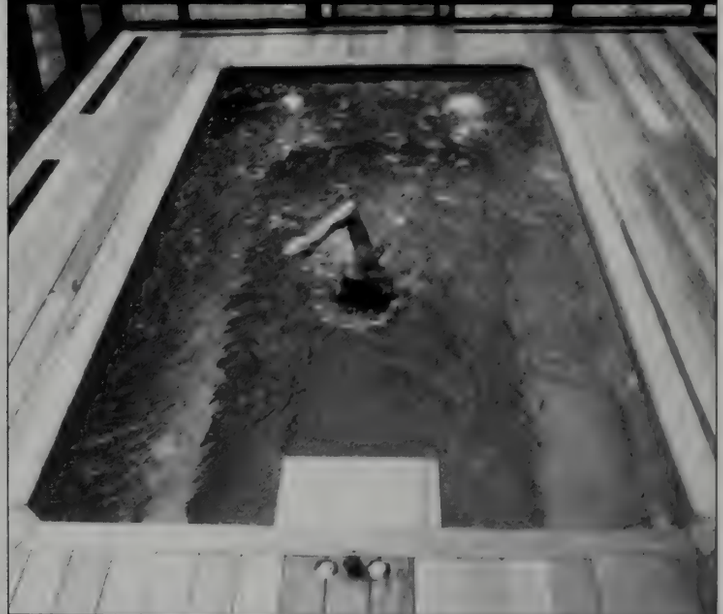
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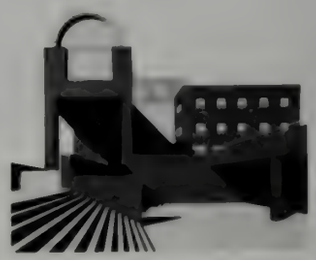
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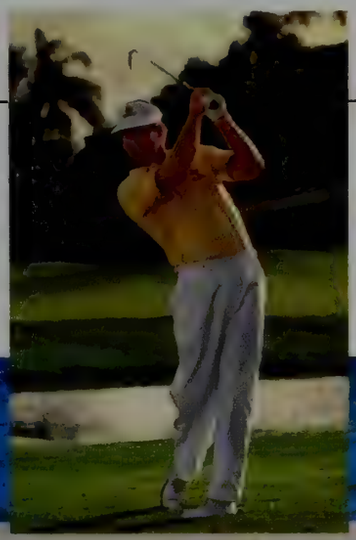
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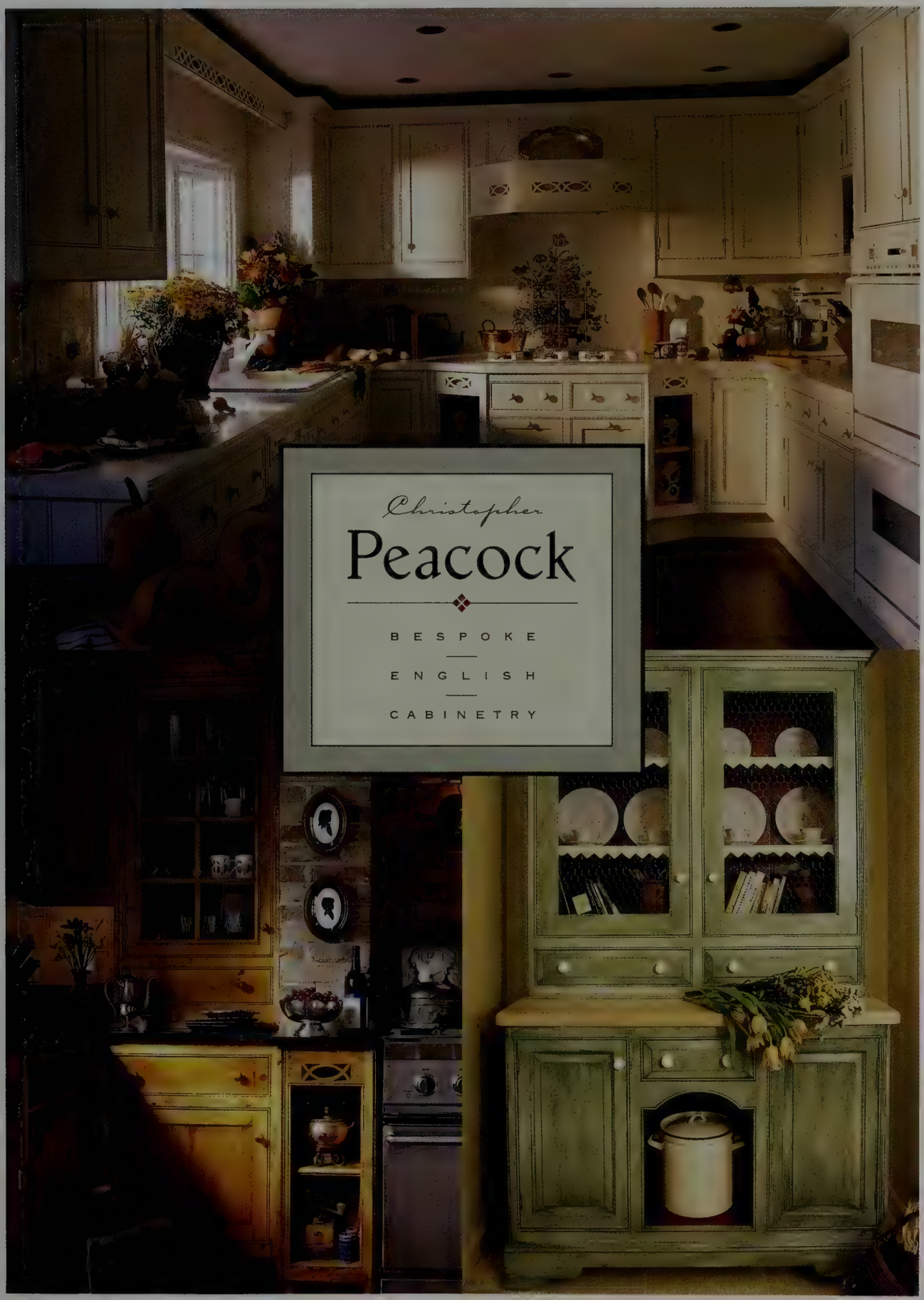
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"The scale of its rooms was excellent," says Timothy Macdonald, describing a couple's prewar apartment on Manhattan's Upper East Side. RIGHT: Macdonald, center, with associates Melanie Sobash and Tom Wise. ABOVE RIGHT: "The entrance hall needed order and more exciting openings to the living room and sunroom."

FAR RIGHT: "We replaced the wood floor with marble and gave the walls a *faux*-limestone finish." BELOW RIGHT: "The entrance hall is now a more important space." Chandelier and Biedermeier table from Sotheby's. Stark carpet, John Boone swing-arm lamp and Brunschwig & Fils velvet, left, in the sunroom.





I'll do fabulous, but I won't do pretentious," said interior designer Timothy Macdonald's client, summing up her limits regarding the complete make-over of a prewar apartment she and her husband had recently purchased on Manhattan's Upper East Side. "I wanted something that was elegant without being stuffy," she recalls. "When Tim and I started working together, I tried to articulate how I felt. One thing I found out is that in the design business, people have conversations with words that they understand in their own minds but that mean something entirely different to someone else. Tim is great at interpretting what a layman is trying to say."

"The thing about my client," Macdonald remarks, "is that she likes to make decisions. She doesn't want things to be complicated or drawn out or la-



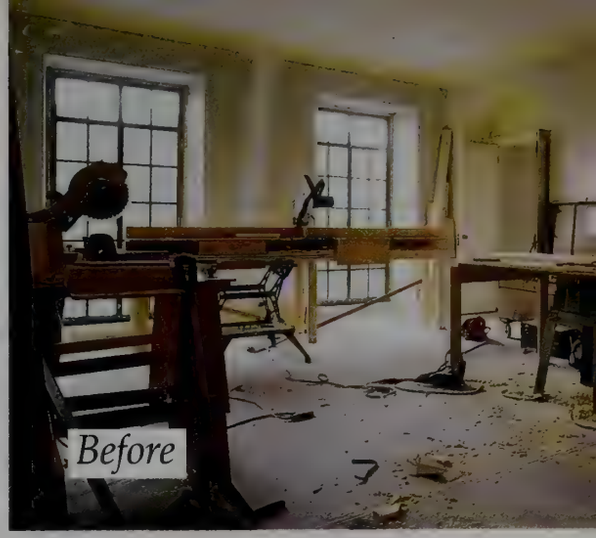
bored. She's terribly impatient, which I appreciate, because I am too. We had an affinity for making lists and ticking things off as they were completed."

In this case the litany of ticks must have sounded like a metronome. Rarely has a renovation of this scope been so quickly and efficiently realized, especially in a city notorious for its renovations-from-Hades stories. "There is probably not another apartment in New York that has had this much done to it in this amount of time," the client says. The building has a summer-work rule; no major construction may be undertaken before Memorial Day or after Labor Day. "I knew this was a total gut," the client relates. "We closed on the apartment in early May, then came in the day after Memorial Day and tore everything out." A mere three months later the heavy construction was completed. The finishers then went into action. By November the place was done, and the couple moved in.

"I'm one of the minority of New Yorkers who can honestly say I had no problems," the client elaborates. "Zero. I had a discussion with Tim up front in which I said, 'I will not have this be a bad experience.' " Macdonald remembers the conversation and smiles. "She made it very clear—and kept her side of the

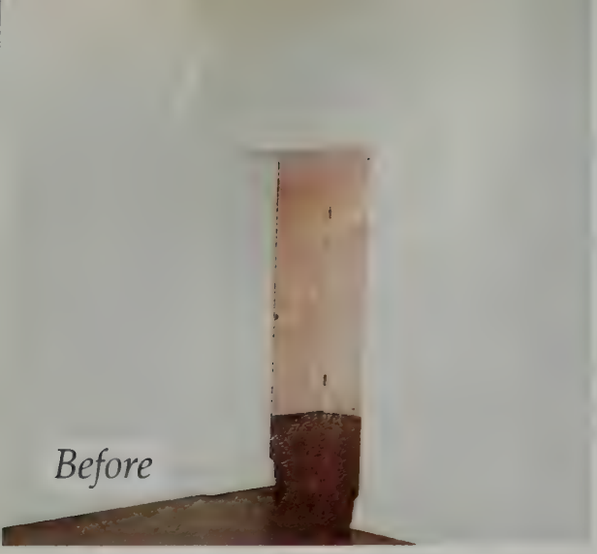
RIGHT AND BELOW RIGHT: "The living room's French doors had awkward steps at their base and an ugly radiator grille between them. We eliminated the steps to make the windows floor-to-ceiling. We also tore out the homemade-looking marble mantel."

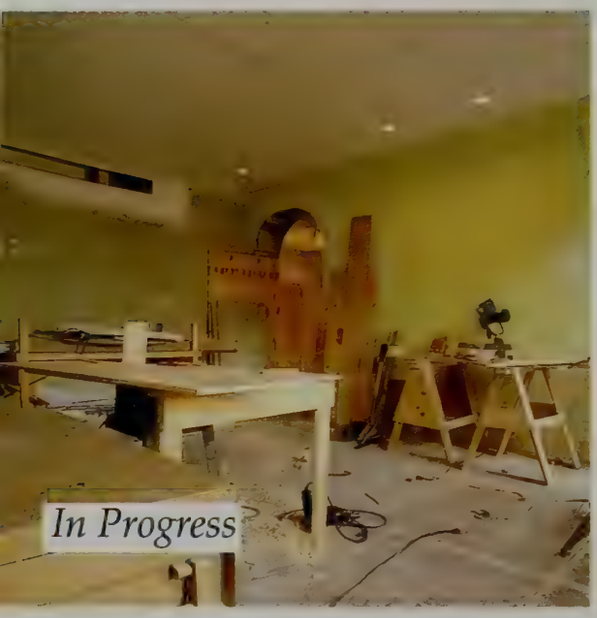
BELOW: "The nineteenth-century mantel heightens the room's restored elegance." Clock from Karl Kemp. Objets Plus games table near windows. Georgian pedestals, Christie's. Clarence House velour, ottoman cotton and drapery fabrics. Einstein Moomjy Chinese carpet.


Before


In Progress


After





TOP: " 'Uninspiring' would be an apt characterization of the living room's original opening." ABOVE: "We created an arched passage but kept the existing molding."



BELOW: "A soft sponge-painted finish gives a subtle depth to the living room walls," says Macdonald. "We reworked the lighting to better showcase the residents' art."

ABOVE: "The wife asked for a bright yellow living room that was always cheerful. Wish granted." Hanging above the sofa is *An Italian Autumn*, 1845, by Thomas Cole. Old World Weavers moiré. Brunschwig & Fils ottoman and sofa. Terry L. Morton antique pillows. The lacquered Chinese low table is from Sotheby's.



bargain. People who create that type of energy cause things to go right. She would come on the job and actually help strip the paint off the doors."

It's become a cliché in design-speak to talk of an apartment's "good bones," but this one had more than just a pretty figure; it had character and integrity. Yet it also had obviously suffered from decades of neglect. "It was uninhabitable," the client says. "Almost nothing had been done to it since it was built in the twenties." Why did the couple choose it? "The thing that makes the apartment great is that it has a true residential scale," Macdonald offers. "I've done a lot of apartments in the city that feel like apartments in terms of layout and space. But this place really feels like a house. The rooms have a certain flow." The client concurs. "I'm sometimes here working by myself," she explains. "My husband is often traveling. So a huge rambling







ABOVE LEFT: "The dining room required minimal renovation; its fundamental structure was fine. Basically we just updated the wiring and air-conditioning." ABOVE RIGHT: "We refurbished the windows as well."

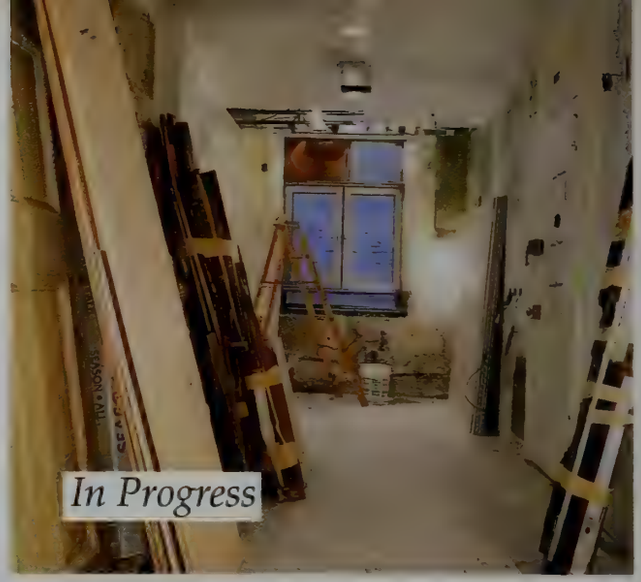
BELOW: A Chinese hand-painted wallcovering provides a rich backdrop for *Ripe Melons*, circa 1850, by John F. Francis. Clarence House tassel and silk taffeta trim for draperies. Sisal carpet from Stark. Nesle Louis XV–style chandelier. Wood & Hogan dining table. Louis XVI armchairs are from Auffray & Co.



thing was not going to suit us. And I needed separate public and private areas. We looked at a lot of apartments that were bigger, but they didn't have the look or the charm of these rooms."

Ameliorating that atmosphere without interfering with it was Macdonald's primary challenge. The architectural alterations were sweeping yet fairly simple. "We didn't change anything merely for the sake of change," the designer says. The entrance hall was given a *faux*-limestone finish; a false door was added to its coat closet, a marble floor laid down and the central air-conditioning vents concealed





ABOVE: "The kitchen was in dire straits," says Macdonald. "It was a long, blah, narrow corridor, a typical sixties layout." ABOVE RIGHT: "We reconfigured the space and removed the original appliances and cabinets."

BELOW: "The kitchen's new warm, honey-colored cabinets of bird's-eye maple reflect the wife's fondness for all things Biedermeier." Country Floors terrazzo ceramic floor tiles. The runner is from Einstein Moomjy.

within a dropped ceiling. The study was reconfigured as a sunroom and its old bookshelves were supplanted by higher-quality mahogany bookcases. The balcony was stripped and redone, and railings with gold-leafed rosettes were put in. "It had been enclosed like a sun porch," the client points out. "It was a mess of awful glass and metal. We just ripped it all out and opened the space up."

Brightening the living room with butter-hued walls, Macdonald also transformed the "mean little" doorway leading into the space into an arched, paneled entranceway that gracefully mirrors an interior cabinet across the room. A nineteenth-century marble mantel was installed above the fireplace to replace an unsightly black marble slab. Ridding the room of its decorating "ghosts" became a priority. "When we bought the place there was a putting green on the living room floor," the client reveals. That was removed and the wood floors refinished. "We took the squeaks out," Macdonald says. In contrast, the dining area was left untouched, accentuating its fine original moldings. But its electrical wiring and air-conditioning systems were updated. The kitchen was restyled from a long, narrow corridor—and an impossible sixties eyesore—into an up-to-the-minute galley complete







ABOVE LEFT: "The sunroom used to be a bookcase-filled study that had an enclosed balcony with terrible metal grillwork. Everything was gutted." ABOVE RIGHT: "We framed the French doors with mahogany and installed downlights."

BELOW: "The lacquered walls, polished to within an inch of their life, and the mahogany paneling and cabinets underscore the sumptuousness of the sunroom. It's dramatic by day or night." Terry L. Morton 19th-century jacquard pillows.





ABOVE: "The master bath was carved out of an area that formerly contained a tiny maid's room and one small bath," says Macdonald. "Walls were knocked down."

what it would look like finished," she muses. "He was singularly uninvolved largely because he and I couldn't agree on the kind of apartment we wanted to live in. He finally capitulated and said, 'I'm out of it.' "

And how did he finally react to his new surroundings? "From the outset," the client says, "my husband joked that he wanted a house where a wood duck would be comfortable in every room. So when I finally brought him in after everything was done, I said, 'Let's have a little test. We'll go through every room and you tell me whether the wood duck is comfortable.' " The verdict is in. He's taken to his new residence, well, like a duck to water. □



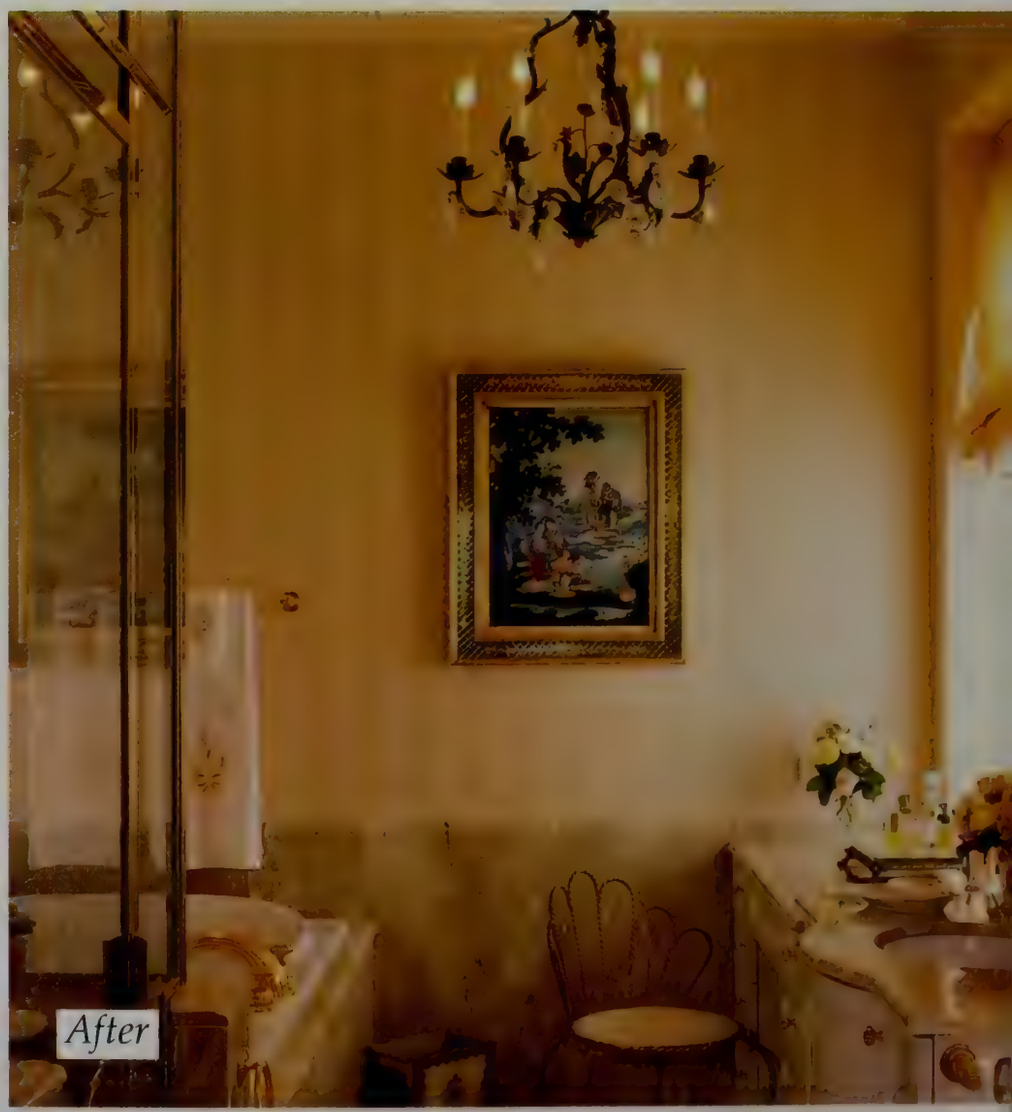
ABOVE: Once the major structural framing was completed, the tub, marble-topped vanity and cabinets were placed and the walls covered with a Cowtan & Tout floral stripe.

with bar and informal eating area.

Throughout the apartment, Macdonald placed antique European furnishings and pieces that came from a previous residence in New England. To complement the collection, the client also bought American art, most notably a Thomas Cole canvas and a set of Whistler prints. "My client has an interesting eye," Macdonald says. "We kidded about wanting things that are more funky or thrift shop. And that element can certainly add a lot more life and sense of humor than something that's straight from a major auction house or an antiques dealer. Otherwise, you can end up with a kind of stiffness."

Flexibility is central to the manner in which Macdonald refurbished the bedroom wing. "It's hard to even remember what it was like," he comments. "You don't want to," the client quips. What had been a warren of tiny back rooms with too many doors clunking against each other is now an elegant suite, including a massage area, a dressing room, cedar closets, a full-scale bath and new, modern windows. The bedroom itself was reconfigured to best exploit the southern exposure. A neglected guest bedroom at the rear of a hall was redesigned as an office/sitting room for the client's husband.

Consideration of his comfort was paramount in the client's mind. "It required a lot of imagination to see



ABOVE: A country French–style chandelier with porcelain flowers from Nesle illuminates the master bath, which displays a framed Chinese Export painting on glass and a circa 1950 gilt-metal rope-and-tassel chair from Yale R. Burge.


Before

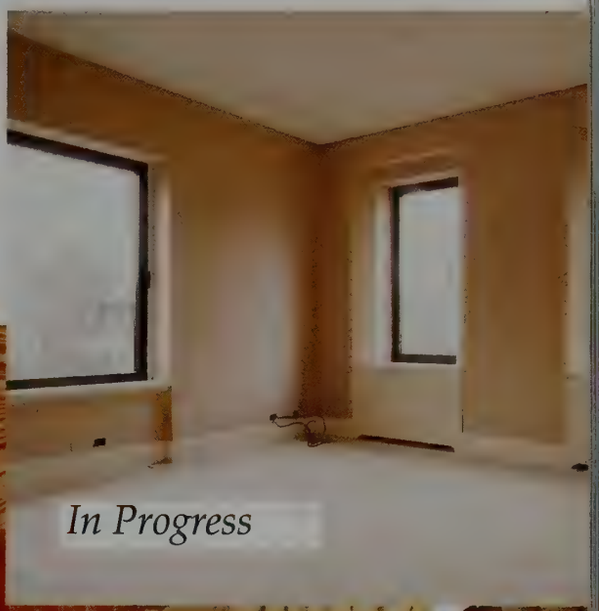
LEFT: "The master bedroom is part of a suite that was previously a nest of small rooms with way too many doors. Our primary concern was to make it full of light."

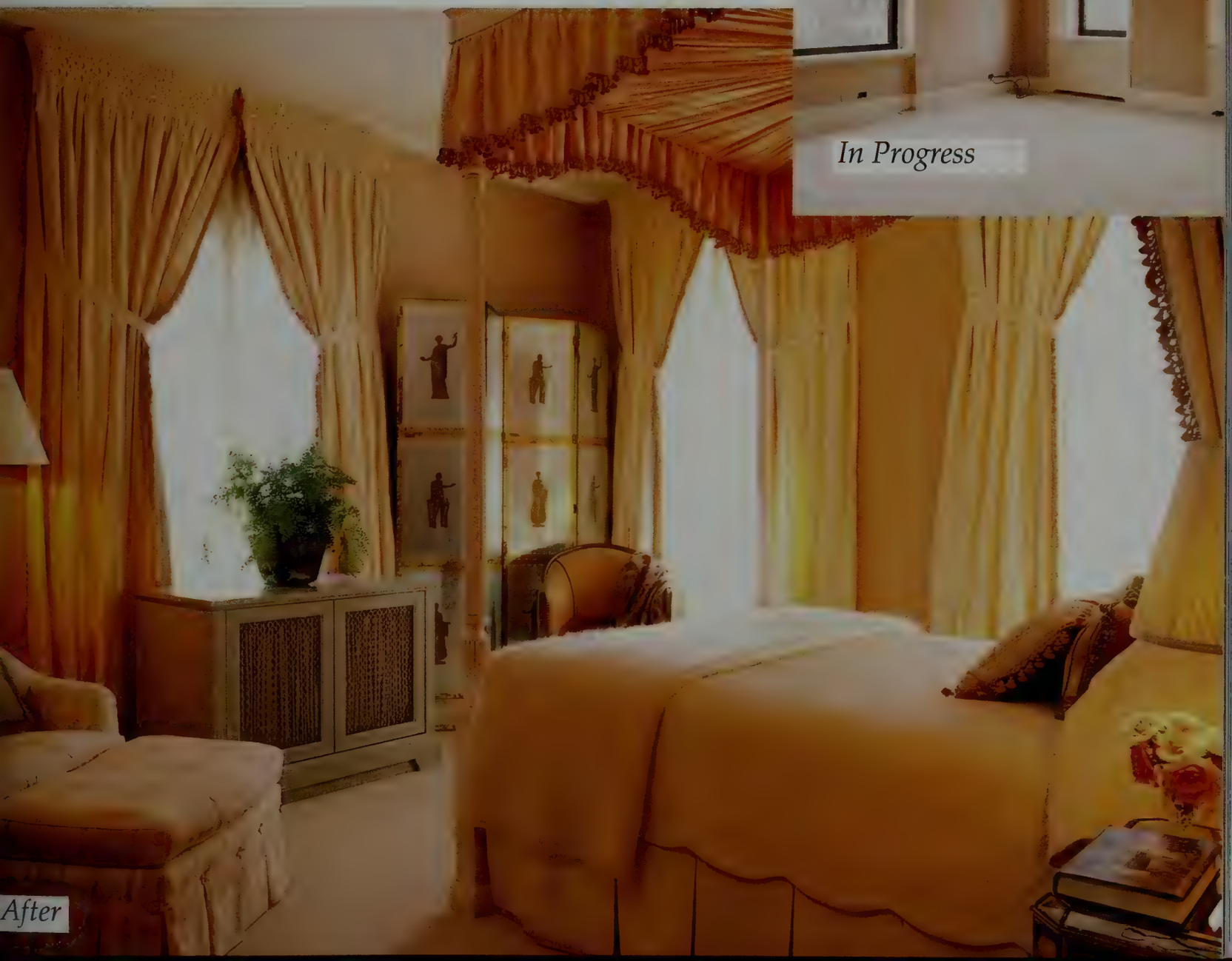
RIGHT AND BELOW RIGHT: "The windows received our attention because we wanted to take full advantage of the southern exposure. We rebuilt them and made the surrounding walls flush to prepare them for the formal window treatments."


In Progress

The bedroom was reconfigured to best exploit the southern exposure.

BELOW: "Serene, ethereal, flattering—the master bedroom is exactly what the clients envisioned. Sunlight now floods in." In the corner is a screen of 19th-century Neoclassical prints. Scalamandré wallcovering and quilted fabric on the Sheraton-style four-poster from Julia Gray. Lee Jofa silk taffeta for window treatments and bed.


In Progress


After


Before

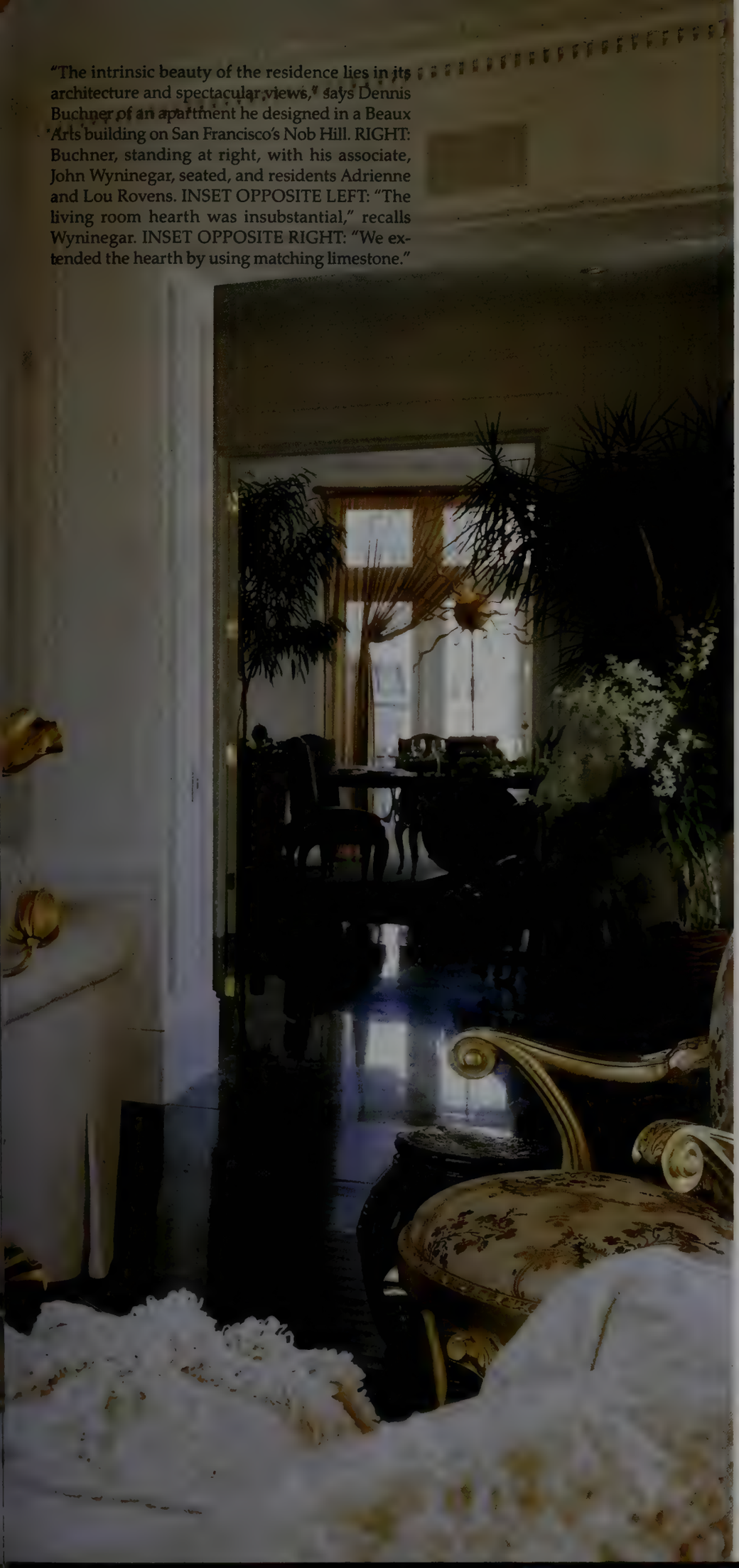

In Progress

NOB HILL RENEWAL

A CRISP PALETTE PERKS UP VINTAGE SAN FRANCISCO SPACES

After

"The intrinsic beauty of the residence lies in its architecture and spectacular views," says Dennis Buchner of an apartment he designed in a Beaux Arts building on San Francisco's Nob Hill. RIGHT: Buchner, standing at right, with his associate, John Wyninegar, seated, and residents Adrienne and Lou Rovens. INSET OPPOSITE LEFT: "The living room hearth was insubstantial," recalls Wyninegar. INSET OPPOSITE RIGHT: "We extended the hearth by using matching limestone."





INTERIOR DESIGN BY
DENNIS BUCHNER, ASID, CID, AND
JOHN WYNINEGAR, ASID, CID
TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY JOHN VAUGHAN

The 1989 Loma Prieta earthquake was all it took to convince Lou and Adrienne Rovens that it was time to sell their house in a parklike, almost suburban San Francisco neighborhood and move downtown. With freeways closed, the city's hilly streets became more congested than ever, and before long Lou Rovens, stuck in traffic again, said, "I can't take this anymore."

Their location of choice was the crest of Nob Hill, where slender high rises, a formal park and the festive bustle around some of the city's best hotels create a thoroughly urban atmosphere. Lou Rovens, who is an insurance executive, says, "We like real cities, like New York and Chicago. We never wanted to live in the suburbs." The proximity of dozens of restaurants was also a factor. "Lou used to come home so late from work that the food was always ruined," Adrienne Rovens explains. "One night we decided to go out instead, and we haven't eaten in for more than ten years."

One particular building, a dignified

LEFT: "Shades of off-white create unity in the living room and throughout the apartment," notes Buchner. Scalamandré cotton basket weave and cotton-and-silk textured damask. Metallic chair fabric, J. Robert Scott. The Japanese bronze bowl in the foreground is from McGuire. Old World Weavers floral brocade.



ABOVE: "We had to rip out the living room's hardwood floor because it was so old and worn it looked wavy, like the ocean at high tide," says Wyninegar.

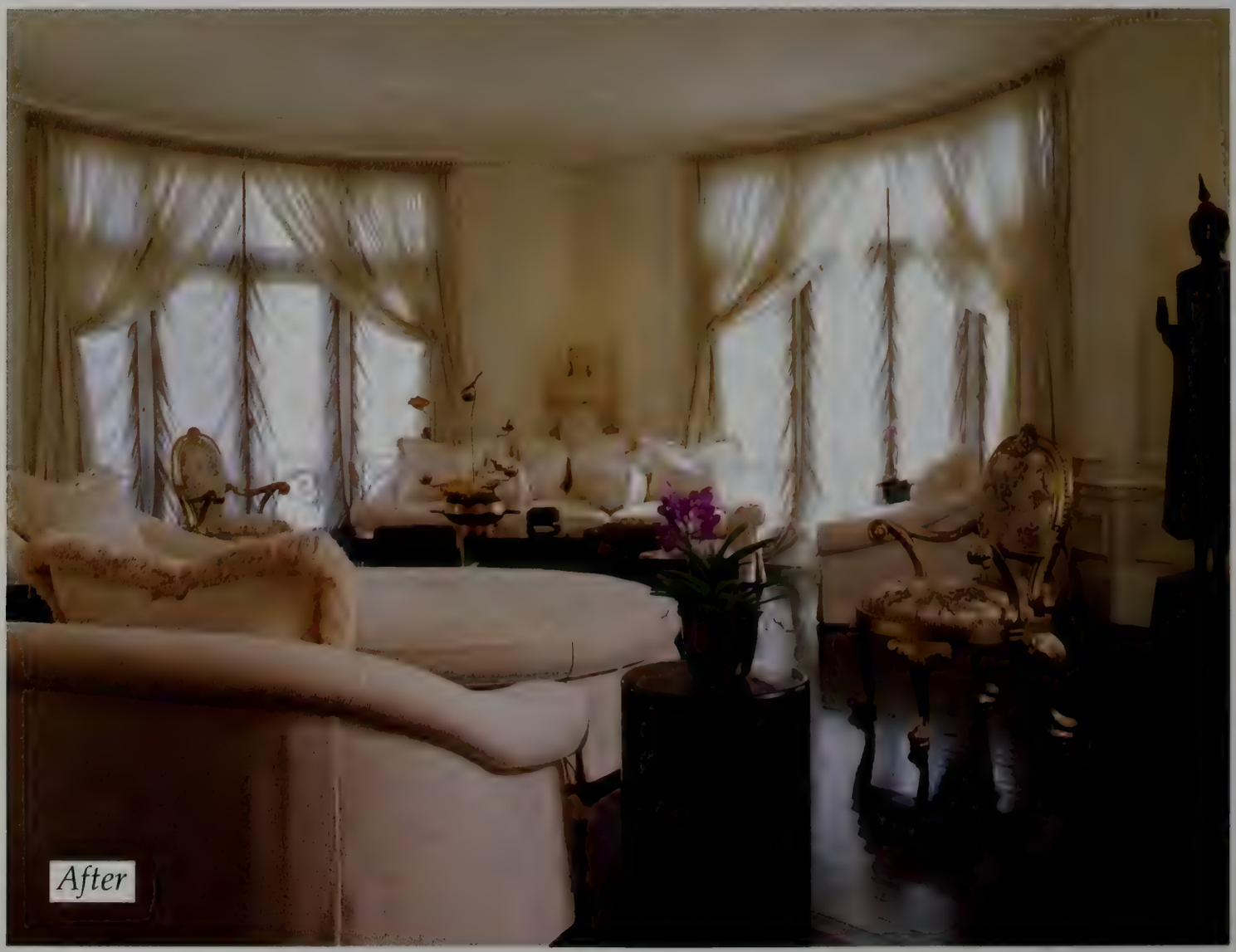
Beaux Arts structure built in 1915, had special appeal. "I used to pass by it when I was a little kid and think, That's me," remembers Lou Rovens. "When I finally walked in and saw this apartment, I knew that it was where I wanted to live."

Although Adrienne Rovens toyed with the possibility of keeping some of the colorful, traditional furniture that filled their house, she quickly realized she preferred a clean slate. Everything, from beds to baking tins, was packed into moving vans and sent off to their grown children in southern California.

At the couple's first meeting with



ABOVE: "Our next step was to lay down a black walnut floor, then bleach and sand the wood to remove its underlying brown cast and prepare it for ebonizing."



ABOVE: "The Rovenses wanted the living room to be a calm, neutral background for their favorite pieces," Wyninegar says. Set in the center niche is a Syrian limestone bust from Highgate Antiques. Jack Lenor Larsen gossamer overdraperies.

"She didn't have severe minimalism in mind but something more classical."



ABOVE: "The basic structural configuration of the large round dining room was wonderful," says Buchner. "However, it had unattractive green-lacquered walls."



ABOVE: "We stripped down the walls in order to ready them for the subtle plaster relief decoration that would reflect the rare Hawaiian ficus trees to be put in."

"Golden splashes of color radiate from the antique Venetian lightstand; red and the metal mesh draperies, underscoring the dining room's subtle drama," comments Buchner, who designed the massive granite table. The linen velvet is from Henry Calvin.

After



ABOVE: "The kitchen was too small and felt claustrophobic," remembers Wyninegar. BELOW: "We had to take down a wall and expand into a hallway to capture the extra feet of space we needed."



BELOW: "Storage—that's what Adrienne Rovens asked for. We used every available inch for it." RIGHT: "The kitchen is now light and open." Italian granite counterpoints the painted wood cabinets.

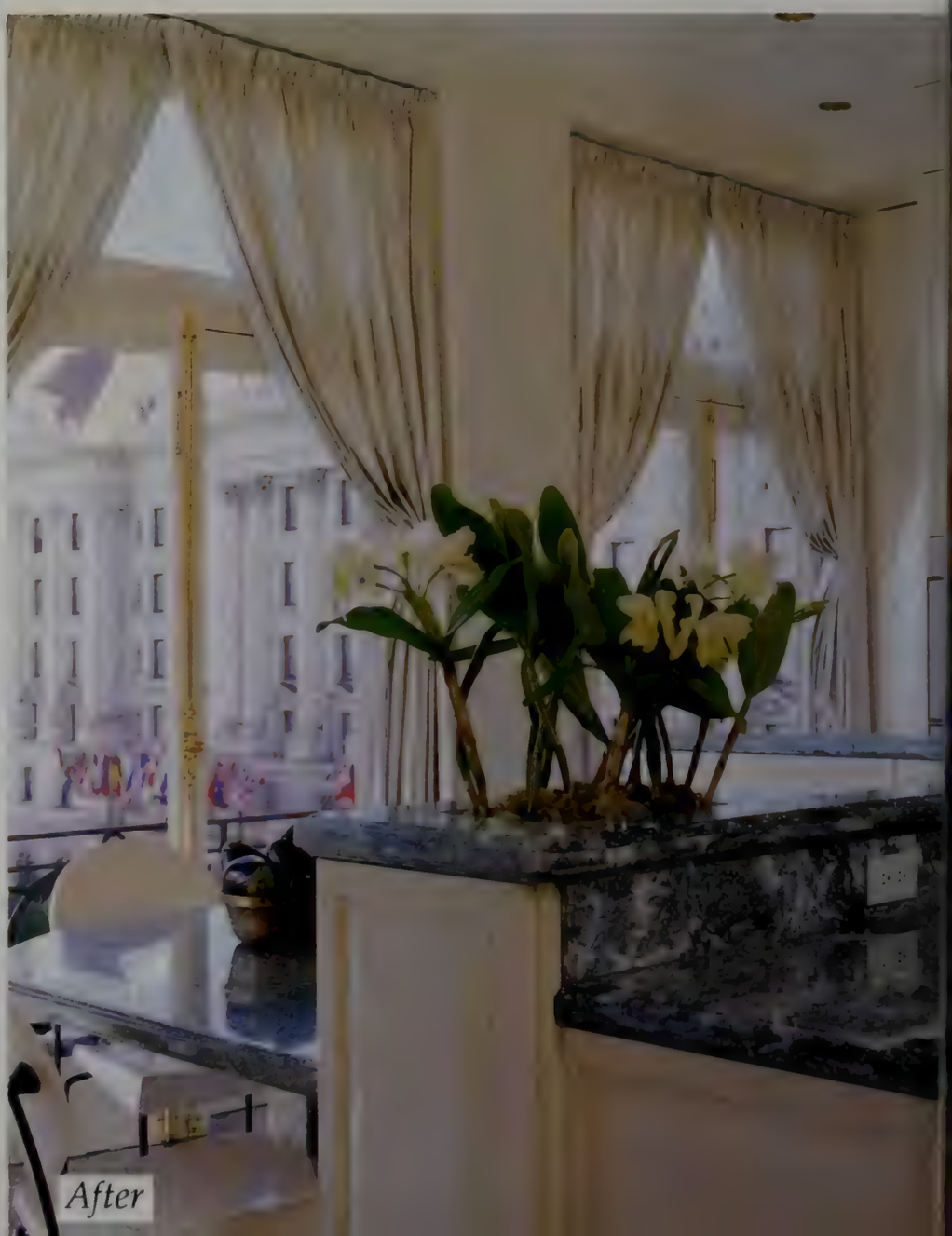


San Francisco interior designer Dennis Buchner and his associate, John Wyninegar, Adrienne Rovens used the word *contemporary* to describe the way she wanted the new apartment to look. It took several more sessions for owners and designers to work out precisely what she meant.

"At first I showed her slick glass-and-steel pieces," says Buchner. "After a while I came to realize that she didn't have severe minimalism in mind but something more classical. She needed a neutral palette to serve as a background for whatever they decided to bring in later. She was also clear that she didn't want a lot of ditsy things around, because she had done that. This time they wanted only important pieces, and very few of them."

Buchner established the starkest coloration for the public spaces, painting the walls in several shades of white and redoing the floors in black. When visitors step off the elevator, they face a pair of black double doors. Buchner had first thought of bronze doors but found out that installing the estimated four thousand pounds of metal would have entailed invading the apartment downstairs. Instead, hollow metal doors, stained black and eased into a welcoming curve, satisfied both the owners' aesthetic requirements and the city fire code.

Inside the doors, the entrance hall has shiny dark-green-marble floors and Louis XV–style carved wood benches. Originally the space was two rooms divided by glass doors, which Buchner and Wyninegar re-



moved in order to allow the eye to travel directly to a series of windows and a city view.

The living room floor is made of wide planks of walnut stained to a satiny ebony. A black piano (the only survivor from their old house), burnished black-granite tables and off-white upholstered sofas and chairs maintain the strict palette, establishing an unobtrusive backdrop for two of the Rovenses' favorite pieces—a bust of a woman's head, dating from third-century Syria, and a Thai Buddha.

To counterbalance the solidity of the furniture and statuary, gossamer draperies are layered over sheer thermal panels, which were chosen for energy efficiency and their silvery gleam. The effect, as Buchner puts it, is "almost ghostlike."





ABOVE: "The master bath was fashioned out of the former master bedroom and is part of a rearranged wing," explains Buchner. "The windows were left untouched, but we gutted everything else."



ABOVE RIGHT: "Major reconstruction was required in the master bath because the entire floor had to be raised to accommodate the plumbing. Another must was carving out room for more cabinetry and storage." BELOW: "We dressed the bath with lots of pale Italian marble and kept the window treatment as simple as possible so as not to obstruct the view."





ABOVE: "The master suite area originally included two bedrooms and two baths," says Buchner. "Every room was a different color. Walls came down or were moved."

ness, avoiding formal and complicated window treatments in favor of draperies of heavy golden metal mesh —the same glittering fabric that Tina Turner wears onstage—that falls in languid folds onto the floor.

"At first the supplier, Whiting and Davis, was reluctant to sell me the fabric, because they had had problems with people who bought it and then couldn't figure out how to use it," Buchner recalls. Certainly it presented some difficulties: Each panel weighs about one hundred and ninety pounds, and only a custom-made metal curtain rod was stout enough to support it. At the same time, Lou Rovens was having some doubts about the whole



BELOW: "We swathed the master bedroom in pale linen," says Buchner. "The dust ruffle artfully conceals a projector." Antique Japanese scroll is from McGuire.

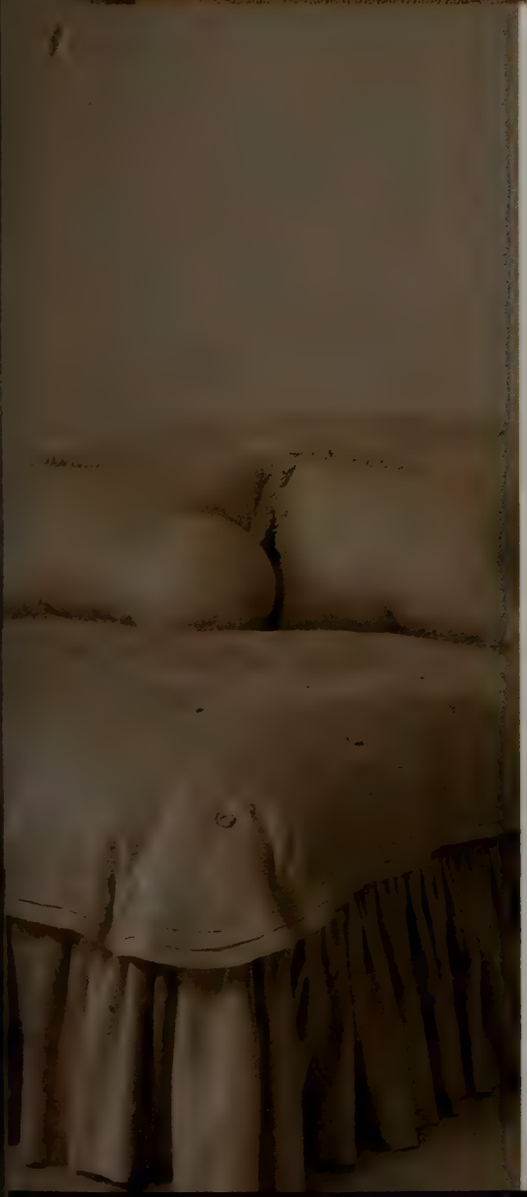


ABOVE: "We had to build a platform for the master bed to make the floor level with the bath's raised floor. We also installed wiring for an entertainment system and framed more closet space."

The residence's most distinctive feature is its circular dining room, which is some twenty-two feet in diameter, with tall windows affording city vistas. At night, when the neighboring buildings sparkle with lights, it's a magical space. Buchner highlighted the room's curve with a vine motif of Hawaiian ficus leaves, expressed in both plaster on the walls and cast glass for the rounded doors. He emphasized the sense of open-







ABOVE LEFT: "Because the Rovenses enjoy watching movies, we reclaimed a guest bedroom and transformed it into a study wired for sophisticated audio-visual equipment," explains Wyninegar.

ABOVE: "The study has become a casual gathering place containing a complete home theater. The black-granite box holds the projector." Tapestry pillow fabric is from Old World Weavers.

idea. "I was afraid that it was going to be garish," he says, "but it turns out that it's not overstated, just simple and dramatic."

The same words describe the dining table, which is a round slab of polished black granite, eighty inches in diameter, resting on a massive ball of matching granite. Each piece was raised to the apartment by crane, a process that stopped traffic for blocks one busy Friday afternoon. At the time John Wyninegar had positioned himself across the street to film the maneuver with his video camera. "It was a huge black disk, really ominous-looking, going up into the sky," he says. "A woman came out of a hotel, looked at it and said, 'What in the world is *that*?' "

Not all the rooms demanded heavy equipment. In the bedrooms, the idea is tranquillity rather than high drama. Instead of austere black and white, soothing beige and white are punctuated with occasional notes of celadon green. Both master bedroom and study have giant television screens that slide silently down from the ceiling, as well as large-scale furniture invitingly upholstered in soft fabrics. A few objects have their place on spare modern tables.

"It's the kind of place where people are the artwork," says Dennis Buchner. Music, pouring out from discreetly placed speakers in every room, and simple plants and flowers are also integral to the atmosphere of the apartment. "Adrienne has been adamant about not wanting housewarming presents," says John Wyninegar. "If anyone insists, she tells them that an orchid would be perfect." □

CLEAN SLATE ON PARK AVENUE

INFUSING CLASSIC ROOMS IN MANHATTAN WITH COLOR AND EASYGOING GRACE



"The existing decoration was not what they wanted, but the condition was pin-neat," says Thomas Fleming of Irvine & Fleming, describing the apartment he designed for a New York family. ABOVE: Old carpeting was collected in the living room before work began. BELOW: Art in the living room includes, from left to right, Allen Tucker's *Large White House*, Henry Moore's *Sitting Figure*, Mary Cassatt's *The Mandolin Player*, and Max Kuehne's *Pond and Trees in Autumn*. Sheraton tub chair, Regency-style chair and George III–style settee from Kentshire Galleries.

INTERIOR DESIGN BY THOMAS J. FLEMING OF IRVINE & FLEMING
BEFORE AND IN-PROGRESS PHOTOGRAPHY BY BILLY CUNNINGHAM
TEXT BY JEFFREY SIMPSON
AFTER PHOTOGRAPHY BY FELICIANO



The scene has the aspect of a conspiracy: a torrid New York summer night; two men and a woman sitting on folding chairs around a card table, the only furniture in an otherwise stripped, dimly lighted apartment. In fact, the woman and one man were clients of the other man, long-established New York designer Thomas J. Fleming of Irvine & Fleming, and the meeting, which took place about a year and a half ago, was to see how to decorate the clients' newly acquired apartment. They were conspiring on the creation of that intangible quality that makes a home.

The apartment itself, traditional, rather grand, with pleasing architectural details, is in a prewar building on Park Avenue, and it had been left in nearly pristine condition. "I've never seen an empty apartment as clean and perfect," says Fleming. "It looked as though we could install the furniture right away."

Still, there was a great deal to do. Assisted by Duane Kaschak from his office, Fleming dove into the project. The kitchen in particular presented problems because the clients wanted to use it very differently from the way the previous owners had. "We're kitchen people," says the wife. "We'll wind up there after a night out, and we often like to eat there." Also, the library had been paneled in wood treated to make it look old—succinctly described by Tom Fleming as "awful"—with inset coromandel-style panels ("bogus," says Fleming). And there were all the other matters of color and trim and fabric and furniture that would stamp the distinctive Irvine & Fleming style on an apartment that also expressed the clients' tastes.



"The clients asked us to help at the end of August, but we didn't start construction until November because of all the thought and planning that went into it," says Fleming. RIGHT: The living room dado was given an off-white strié glaze.

BELOW: Circa 1910 lyre-shaped mirrors flank the mantel in the living room. Striped wallcovering and chintz on club chairs and sofa from Cowtan & Tout; drapery fabric from Clarence House; antique Ushak from Beauvais Carpets.







One of the first issues to be discussed was what to do with the bold geometric floor in the entrance hall. "It was done in the sixties by Michael Greer," explains Fleming, referring to the well-known New York decorator, "and we thought it was wonderful."

"I liked that Tom wanted to keep what was good," says the wife, "but I thought that floor was too strong." Says Fleming, "We developed a design concept that would live up to the floor and at the same time put it in perspective." The solution was to give the walls an orderly geometry with *faux*-paneling and a vibrantly colored cornice and furnish the space with two nineteenth-century console tables and an Empire-style chandelier.

The library presented the next challenge: "Each member of the family is a reader," says Fleming. "And this would be a favorite spot." Realizing that the paneling could never look anything but thin and false in its natural state, Fleming declared that it should be given many coats of paint and waxed to effect a "Venetian red lacquer" surface. Bookcases were designed for the room by Peter Cook, an architect based in Southampton who had designed another house for the family. There was gold paper on the library ceiling that Fleming thought

ABOVE: "We stained and then covered the wood floors before approaching the wall finishes," says Fleming. The walls of the dining room had been upholstered in blue fabric.



ABOVE: Part of the underpinnings for the cabinetry from the kitchen was stored amid the scaffolding in the dining room while the kitchen was undergoing reconstruction.

RIGHT: A George IV mahogany table, from Florian Papp, is surrounded by Regency dining chairs from Sotheby's. The pair of circa 1840 *faux*-rosewood painted chiffoniers are from Agostino Antiques; the antique Italian giltwood chandelier is from Marvin Alexander. Drapery fabric from Old World Weavers; stripe on chairs from Brunschwig & Fils; antique Chinese carpet from Stark.





"I wanted all the rooms that opened off the entrance hall to have a certain boldness," says the designer. ABOVE: He removed *faux*-coromandel panels from the library walls.



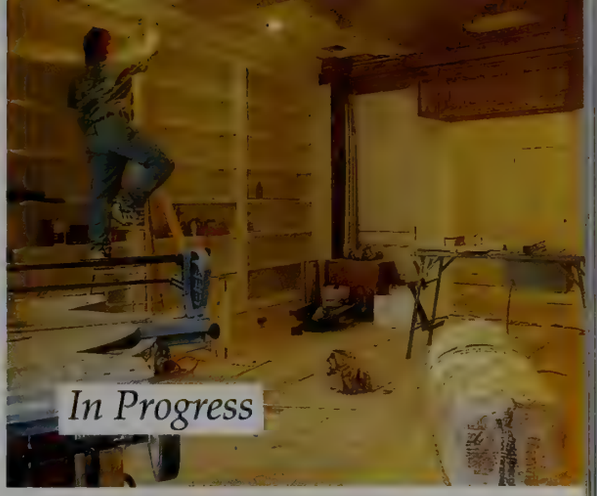
was "quite good," but because it was agreed by the designer and architect that the bookcases should have deep, architecturally assertive cornices, almost in the style of Hawksmoor, the English Mannerist architect, the cornices had to be moved and the gold ceiling paper had to go.

Although Fleming remembers that the idea of strong color on the library walls "did not faze the clients one bit," the wife recalls, "I would occasionally call Tom and ask, 'That's not the final color, right?' "

In the living room, which Fleming characterizes as "the easiest room to do because structurally there was

ABOVE RIGHT: Installing bookshelves necessitated moving the recessed ceiling lights 16 inches. "We considered salvaging the gold paper on the ceiling but then decided against it," Fleming says.

"The Venetian red came to mind the first time I saw the room, but I may have waited a session or two before springing the idea on the clients," he admits. RIGHT: Final touches are added to the wall lacquer. BELOW: Bookshelves are accented by an 1890 watercolor and part of the owners' collection of Chinese porcelain.









LEFT: "The library's proportions were nice, but instead of seeming old, the wood looked like it had a disease," says Fleming. The clients asked Peter Cook, the architect of one of their other houses, to design bookcases for the space.

BELOW: A 1922 etching by Edward Hopper, *The Cat Boat*, hangs on the wall at left. At right is a 19th-century bookstand. Chinese-red taffeta for draperies from Lee Jofa; chair fabrics and cotton print on love seat from Cowtan & Tout.

very little that needed changing," the designer's first step was to draw a furniture layout. "I do that as soon as a room is structurally complete, even before I think in terms of colors or fabrics," says Fleming. The clients had decided not to bring much formal furniture from their previous apartment, so the living room required a fair amount of shopping. Using an early-nineteenth-century Hepplewhite settee upholstered in antique yellow damask as a departure point, Fleming developed a theme of Regency furniture grounded by plump upholstered pieces covered in chintz. One dramatic purchase was a pair of circa 1910 lyre-shaped French mirrors.

"When I would show the wife furniture, she had real faith in her instincts," says Fleming, "and even though she was seeing a lot of it piecemeal, she knew that when it all came together, it would come together, so to speak."

The family—husband, wife, college-age son and daughter—is not inclined to live formally, instead opting to use the whole apartment regularly. This presented some difficulty for Fleming in the dining room. It was perfectly square with a French-style fireplace, and there didn't seem to be any way to make it available as a less-than-formal space. Then the wife suggested a round table. "That gave us the direction we were looking for," says Fleming. "We found a George IV table that could be expanded for guests, and it focused the room."

"We often entertain family style, particularly for holidays," the wife



ABOVE: To accommodate the bookcase, it was necessary to change the windows. Planks for the shelves are cut and sanded. BELOW: Hardware is installed in a cabinet.







says. "If we had a long table in that room, it would just isolate members of our extended family when we most wanted them to be together."

The bedrooms were largely a matter of wallcoverings, paint, some new furniture and, in one case, redesigning and restructuring a dressing area. Fleming says the daughter's room, with simple early-nineteenth-century English furniture, has "young sophistication." The son's room, the designer notes candidly, "was standing there





"Keith Irvine and I say we don't do kitchens, but in this case we did work it out with the clients and our contractors, A. & J. Alterations," says Fleming. ABOVE LEFT AND LEFT: The island and cabinets were ripped out, and the wall was pushed back several feet to deepen the room and allow for another window.

"The back part of the kitchen had been a laundry, bedroom and bath that all got turned around," says Fleming. "There was quite a bit of room that was not particularly well used." BELOW LEFT: A generous amount of cabinetry was built, and a new work space was added.

ABOVE AND BELOW: "Some of the space in the kitchen was a gift," he says. "When we removed the refrigerator, we discovered a recess large enough for us to put in a breakfast area." Chippendale-style side chairs accompany the mid-19th-century mahogany gateleg table; wallcovering is from Hinson.

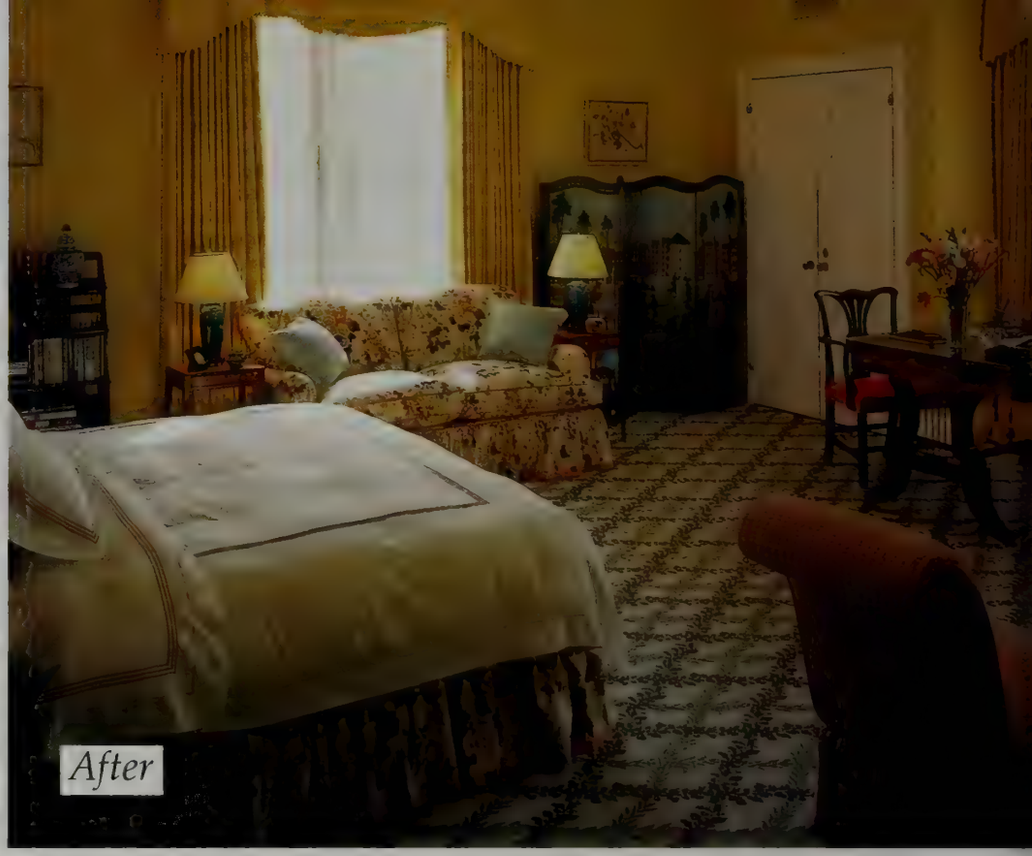






ABOVE: "When I suggested wallpapering the master bedroom, the wife asked, 'Why change the walls at all?' So we left the soft yellow glaze and just 'crisped up' the walls by painting the trim and doors," he says.

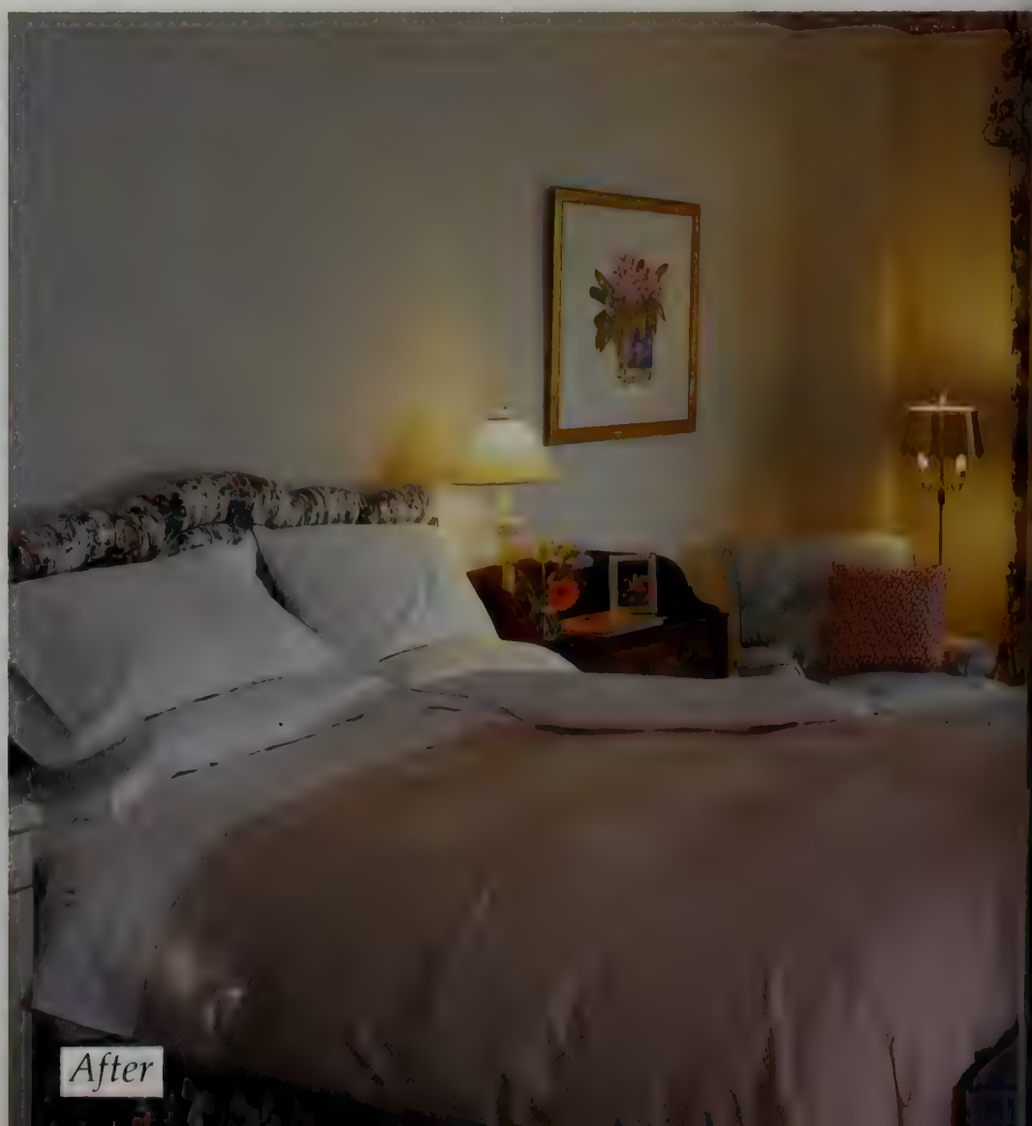
RIGHT: Botanical watercolors hang in the master bedroom. At left is a Hepplewhite bookcase from Yale R. Burge; at right is a French painted screen. The rosewood writing table is from Objets Plus. Stark carpet.



LEFT AND BELOW LEFT: "The more we looked at the chintz in the daughter's room, the more sophisticated we thought the backdrop should be," says Fleming. BELOW: A Hepplewhite mirror rests on the Georgian-style table. Lee Jofa chintz for bed and draperies; wallcovering and check on slipcovered English bench, Brunschwig & Fils.







The bedrooms were largely a matter of wallcoverings, paint and some new furniture.

finished but characterless until the son returned from college, when it acquired 'instant personality.' "

When it came to the kitchen, the usual dynamic between designer and client was reversed. "I wanted to revamp the existing space," says Fleming, "but my clients wanted a total rebuilding. The wife wanted a lot to go in there—a pantry, a laundry area, a desk, a powder room *and*, if possible, a breakfast nook—in addition to the cooking area."

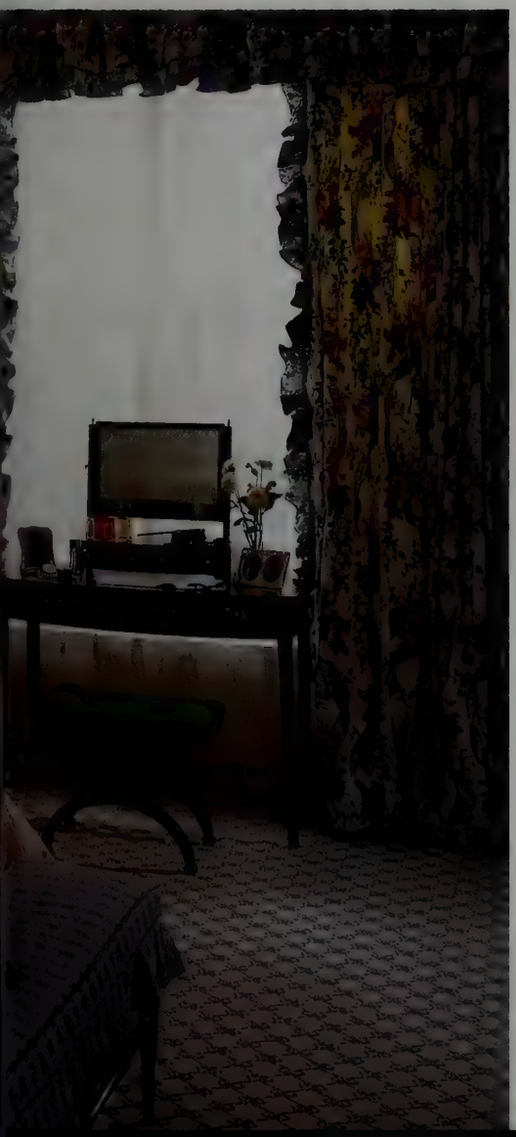
The wife calls what happened with the kitchen "a real developmental process." Fleming is more specific: "She wanted to know her options, and we went through at least three plans before finding one that would work." A pleasant surprise was the discovery, when a large refrigerator was removed, that there was enough unused space behind it for the hitherto elusive breakfast nook.

At the end of an astonishingly short work period (the clients had sold their other apartment and moved into a hotel, and they were eager to get back into a home of their own as soon as possible), the redesign was finished, with Tom Fleming and the clients retaining friendly regard for one another. The designer maintains that their rapport is what made the project proceed so smoothly, particularly the wife's collaboration. "She has a mind of her own," he says, "and in this case, that's a compliment." □



RIGHT AND BELOW RIGHT: "The son's room was very long and felt almost too narrow, so we built two big closets at one end of the room," explains the designer. While the closets were being constructed, the wallcovering was hung.



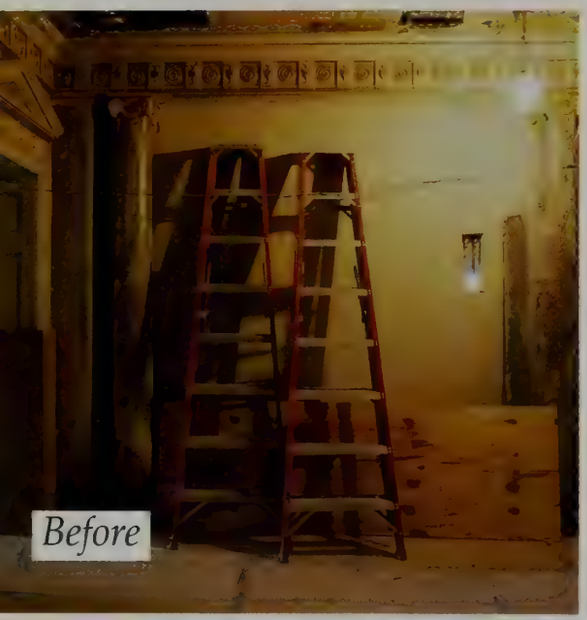


BELOW: "The room developed character the moment the son came home from school with his books and trophies," Fleming says. Drapery fabric from Manuel Canovas; bed skirt tartan and striped wallcovering from Clarence House.





"Its architecture was wonderful," says Bruce Gregga of a 1920s Lake Shore Drive apartment in Chicago. ABOVE: The interior designer, right, with associate Alex Jordan.



ABOVE: "We wanted to play up the entrance hall's original Adamesque architectural details, which included crown molding, a frieze and columns, while updating the wiring."



INTERIOR DESIGN BY
BRUCE GREGGA, ASID, AND
ALEX JORDAN
TEXT BY JUDITH NEISSER
PHOTOGRAPHY BY TONY SOLURI

When interior designer Bruce Gregga first laid eyes on a large apartment high up in a 1926 Chicago building overlooking Lake Michigan, "it was old and tired," he says, "and definitely in need of a lift." The contractor on the job was even more specific. "Parts of it reminded me of an old movie theater," he comments. "Lots of glitz and gilt."

Still, the apartment showed a great deal of promise: There were five sizable bedrooms and the same number of baths, ample servants' quarters, an oval dining room, a large living room (thirty-eight feet long by twenty-two feet wide), a library, a kitchen, a butler's pantry and, leading off the entrance hall to the private quarters, a gemlike vestibule with a ceiling and walls of silver-leafed Venetian glass. Throughout, the flooring was crafted of oak, and in the vestibule and entrance hall, terrazzo inlaid with bands of brass. And although the floors clearly needed repair, they deserved to be restored.

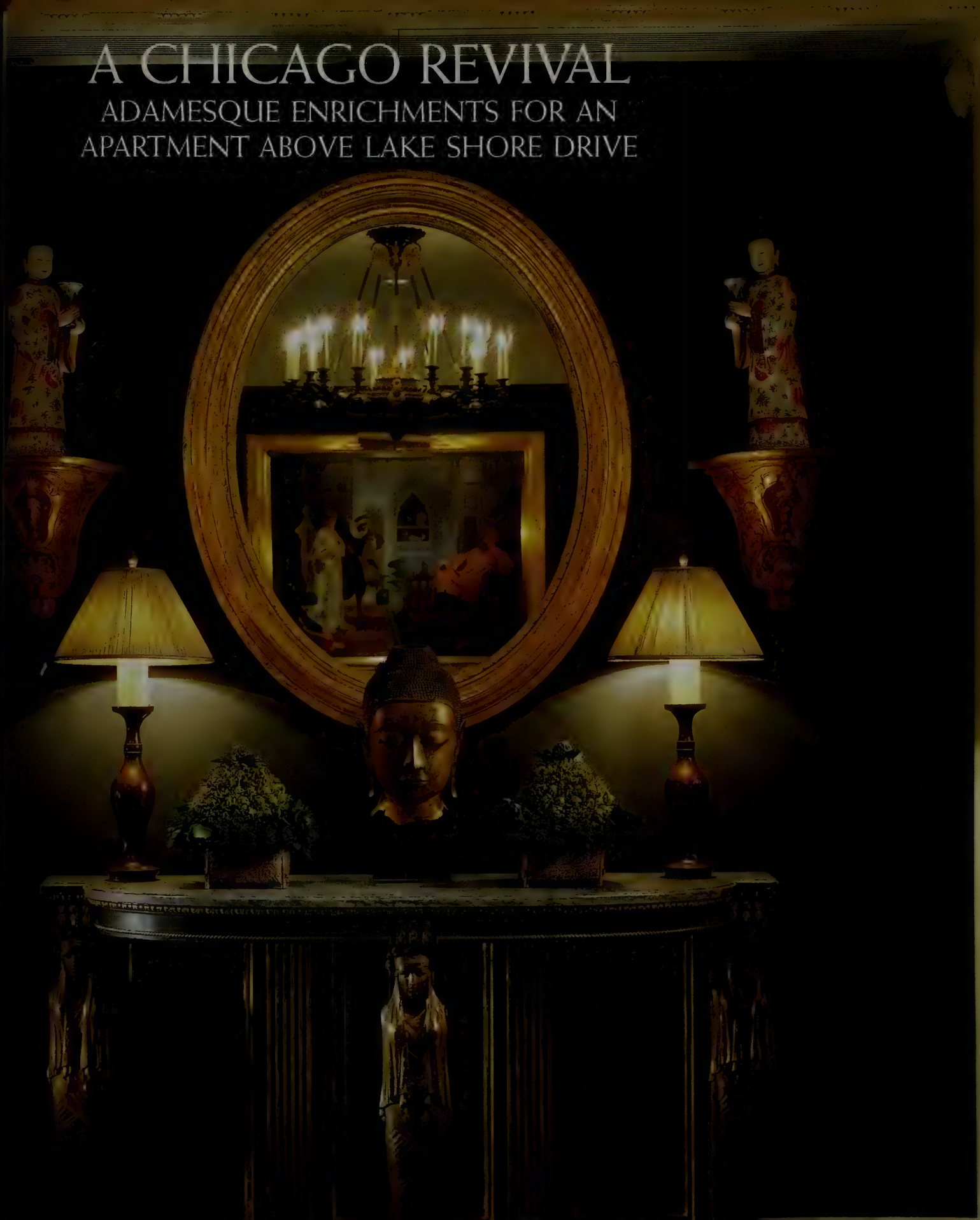
Gregga, who collaborated with associate Alex Jordan and architectural designers Dan Smieszny and Gino Pisani, also found the detailing of the entrance hall a "major plus," despite the fact that it looked tarnished in its several coats of olive green and gold paint. "The architecture itself," he explains, "was reminiscent of the designs of Robert Adam and well worth reviving." He had a pair of tall classical columns, surrounding framework and two triangular pediments crowning opposing doors lacquered a soft cream and the

LEFT: "Since the entrance hall didn't need any major structural changes, we freshened up the space with lacquer and paint, refurbished the handsome brass-inlaid terrazzo floor and replastered the molding."

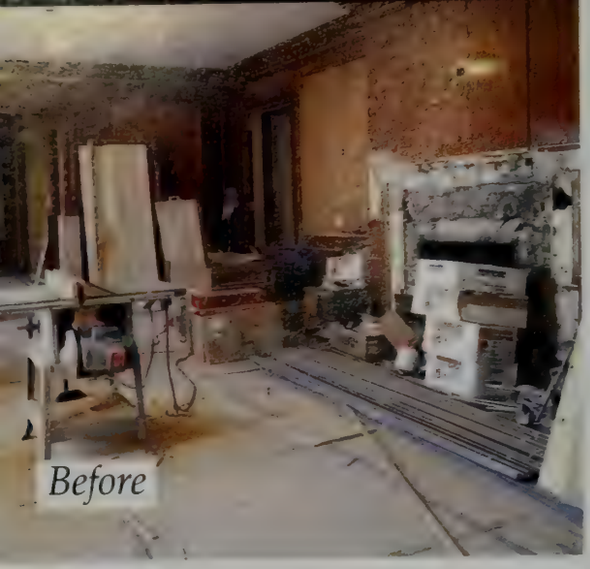


A CHICAGO REVIVAL

ADAMESQUE ENRICHMENTS FOR AN APARTMENT ABOVE LAKE SHORE DRIVE



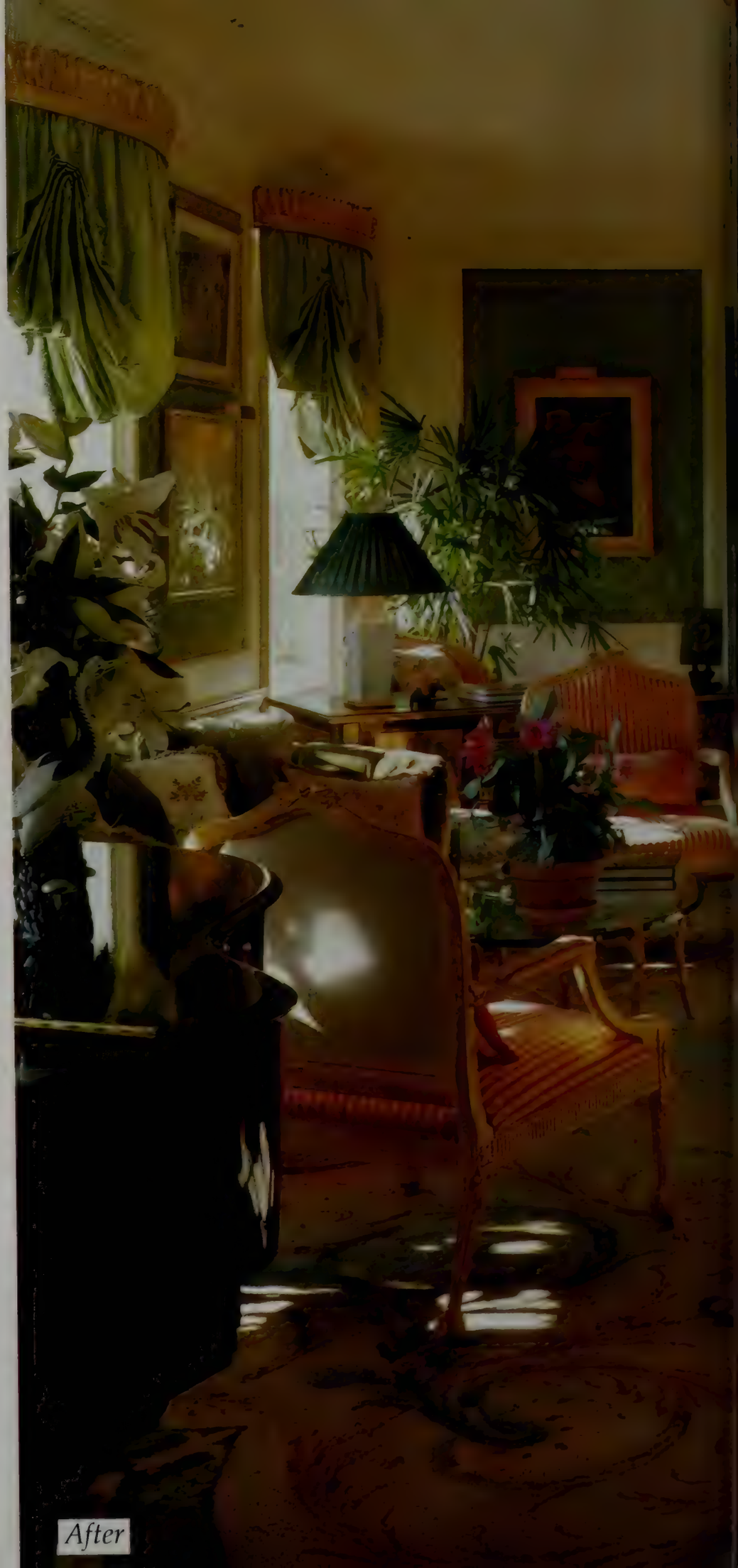
"The entrance hall dramatically announces the apartment," says Gregga. The console table is from Newel Art Galleries. Chinese Porcelain Company figurines. Bronze vase-lamp bases from Naga Antiques. Nesle chandelier.



ABOVE: "The living room's wood paneling and plaster molding were worth saving," recalls Gregga, "but the mantel was out of scale for the area, so we pulled it out."



ABOVE: "Although the painted wood provided a foundation for the silk wallcovering, we did remove the fireplace wall paneling to prepare for Venetian-style glass panels."





"The living room, with its Georgian mantel, possesses the atmosphere of a European salon." Clarence House lounge chair velvet. The drapery and wallcovering silk and the striped fabric on the armchairs, are from Scalamandré. Doris Leslie Blau Irish Savonnerie-style carpet.



LEFT: "We reconfigured the dining room; it was larger than it had to be for the clients' purposes. We portioned out space for the new kitchen and tore out its fireplace."

RIGHT: "The dining room crown molding was retained and enhanced by the addition of a pair of Adamesque pilasters, which flank a wall that eventually was to be completely mirrored. We repolished the oak floor."





intervening walls painted a charcoal gray. A very Adam-like thing to do. "The goal here," he says, "was to create a dramatic, no-color introduction to the apartment."

To perk up the equally drab pine paneling of the library, its walls and doors were painted a subtle blue gray inspired by the background of an antique Sultanabad rug now covering the floor of the room. "The library was transformed into an evening retreat," says Gregga.

The living room was a different story. "It was dark and dreary in the afternoon," recalls Gregga. Almost entirely done in *faux*-mahogany, the Georgian moldings and fanciful plaster overdoor decorations were eclipsed until the designer had these areas brightened with white paint. He also replaced a dingy marble fireplace surround with a George II mantelpiece of giltwood and limestone. Venetian-style glass was used to panel the fireplace wall, and the mirror reveals on the windows bounce outside light throughout the room.

The residents, a Chicago-based entrepreneur and his wife, had in recent years lived in London, where they acquired their passion for French and English antiques. And as with Greg-

LEFT AND OPPOSITE: Hand-painted bamboo-patterned wall panels are the background for an arrangement of Queen Anne, Regency and Georgian antiques. Porcelain from Chinese Porcelain Company. Foster-Gwin George III sideboard. Chair velvet from Brunschwig & Fils. The gilt-bronze metal-based console table is from Newel.

Gregga appropriately describes this particular project as a "twenties rendition of Adam style."

ga, considerable exposure to National Trust houses in the English countryside had acquainted them with the architecture and ornamentation of Robert Adam. "The rooms [Adam] decorated were carefully orchestrated in terms of ornament, color, and furniture," writes historian Sir John Summerson. "The painstaking attention to detail is apparent in all of his work." Gregga appropriately describes this particular project as a "twenties rendition of Adam style."

Although "Adam style" can be applied to Gregga's treatment of the more formal public spaces, his renovation of the private areas—bedrooms, dressing rooms, baths and his-and-hers studies—takes its cue from the period loosely classified as Moderne and from design masters such as Jean-Michel Frank, Syrie Maugham and, later, David Adler. "The silver-leafed doors closing off the wife's dressing



After





ABOVE: "Our goal was to turn the formal English pine-paneled library into an intimate evening retreat," says Gregga. "Its proportions and ceiling height were perfect."

ABOVE: "It took a bit of persuasion to convince the residents about the color we chose to paint the wood, which was inspired by the antique rug we found for the room."

BELOW: "With its rich architectural ornamentation, the library practically designed itself." Foster-Gwin lamp base on Sotheby's George III table. Clarence House drapery fabric.

room are identical to a pair in Adler's famous Swedish modern house in Lake Forest, Illinois," Gregga notes.

All of the rooms making up the L-shape layout were manipulated to fit the current life of the owners. "Their kids were grown and had moved out," says Gregga. "The couple needed a formal dining room and living room for entertaining, a library for reading and watching television and videos, an office in which the husband could work at home, a study for the wife and informal areas for casual recreation and family gatherings."

To achieve his goal, a small portion of the north end of the dining room was added to the area originally designated for the servants and transformed into a kitchen featuring flame-cut limestone countertops, two refrigerators, a butler's pantry, a laundry room and a small bath. What previously served as the kitchen was reconfigured into a large family room with a working fireplace that Gregga found buried in a wall. An adjacent







ABOVE RIGHT: "Although we kept the library fundamentally as it was, we still had to modernize the room and redo the wiring to accommodate the stereo equipment and television."

ABOVE RIGHT: "On one side of the library was a grand built-in bookcase just right for displaying objets d'art. We removed its glass doors to make open shelves and painted it."

BELOW: Arrayed on the shelves are part of the owners' collection of Chinese ceramics and family photographs. The Persian Sultanabad carpet is from Doris Leslie Blau.

butler's pantry once resplendent in "turkey red" and stainless steel was replaced by a billiard room designed, says Gregga, "in the mood of an English gentlemen's club," complete with an early-twentieth-century Edwardian-style billiard table, wood paneling, a small bar area, a wine cellar and a wrought-iron ceiling fixture hung with lights ensconced in pleated soft red fabric shades.

Other structural adjustments in the apartment include the conversion of a small chapel into an office for the husband. The comfortable space, which features glossy *faux*-mahogany doors and a woven-leather floor mat beneath an antique Oriental rug, is located at the east side of a small hallway leading from the living room to the dining room.

The private family quarters are bisected by a long hall. On one side, a guest bedroom and bath were turned into the wife's study and dressing room and a bath done in a silver-and-white mosaic that Gregga character-





ABOVE: "We totally gutted a small butler's pantry and part of the kitchen in order to create the billiard room," says Gregga. "It required a lot of structural rearranging."



ABOVE: "Not only did we have to carve out the basic shell of the room and ready the walls for the paneling, we had to fashion a wine cellar to be hidden behind those panels."

An adjacent butler's pantry was replaced by a billiard room designed "in the mood of an English gentlemen's club."



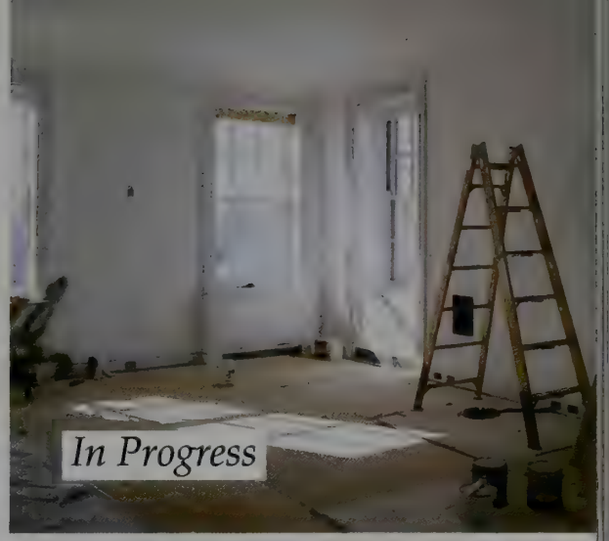
"The residents asked for a billiard room, which was to have the feeling of an English gentlemen's club, before we had even started working on the apartment. They like to play the game with their grown children and friends." ABOVE: An English hanging light fixture from Marvin Alexander illuminates the Edwardian-style billiard table from Adler Pool Tables. Y & B Bolour rug.

izes as "extremely sensuous, feminine and very twenties." At the end of the hallway is the master bedroom, which remained essentially the same. Its structural changes consisted of the retrieval of a window that had been plastered over and the relocation of the bed wall to the opposite side of the room. He also exchanged the Louis XV–style moldings for ones more simply designed in a Moderne mode.

Adjacent to the master bedroom and on the opposite side of the corridor, Gregga merged another couple of bedrooms and baths into a large area encompassing the husband's dressing room, bath and fully equipped gym. He used black-granite countertops, maple cabinetry and a tiger-striped rug to outfit the rooms.

"What we did in this project," says Bruce Gregga, "was to take a large apartment with many rooms and turn it into a one-bedroom apartment with a guest bedroom. We ended up with fewer rooms but more space. This apartment could have been done in the twenties or the thirties, but we tried to do it even better." □





ABOVE RIGHT: "The master bedroom used to have a French ambiance, with Louis XV–style decorative molding. The window placement was wrong; they unbalanced the space."

ABOVE RIGHT: "We stripped out all of the existing molding and installed more, in the Moderne style. We also opened up a sealed window and blocked off another one."

BELOW: "The hand-painted wallpaper underscores the room's softness." Bed linens, Pratesi. Clarence House satin on the Art Déco armchairs from Newel. Nesle lamps.



When James and Sandy Cape approached New York designer Thomas Britt to transform their Atlanta residence from its original Georgian style to a more Neoclassical scheme, they were, in fact, following historical precedent. Over two centuries ago the Georgian style in England was giving way to a more rigorous Neoclassical repertoire as ancient motifs came into vogue. History does tend to repeat itself, and the truism is no less valid when it comes to architectural tastes and shifting fashions in interior design.

"We envisioned something Neoclassical when we bought the house six years ago," says Jim Cape, a business executive. "There are many wonderful designers here in Atlanta, but this time around we wanted Tom to do the job."

Throughout his career, Tom Britt has displayed a wide range of design sensibilities. He has decorated everything from a Colonial farmhouse in Connecticut and a light-filled oceanfront apartment in Palm Beach to a rustic retreat in the Colorado Rockies

New York–based designer Thomas Britt evoked the spirit of 19th-century Neoclassicism in redesigning James and Sandy Cape's Atlanta residence. "It was a pretty Georgian-style house, but we wanted something that would complement our antiques," says Jim Cape.

BELOW AND BELOW RIGHT: Black columns supporting the arcade between the living room and a hall were replaced with Doric-style piers. Britt also removed the Georgian mantelpiece.





Before

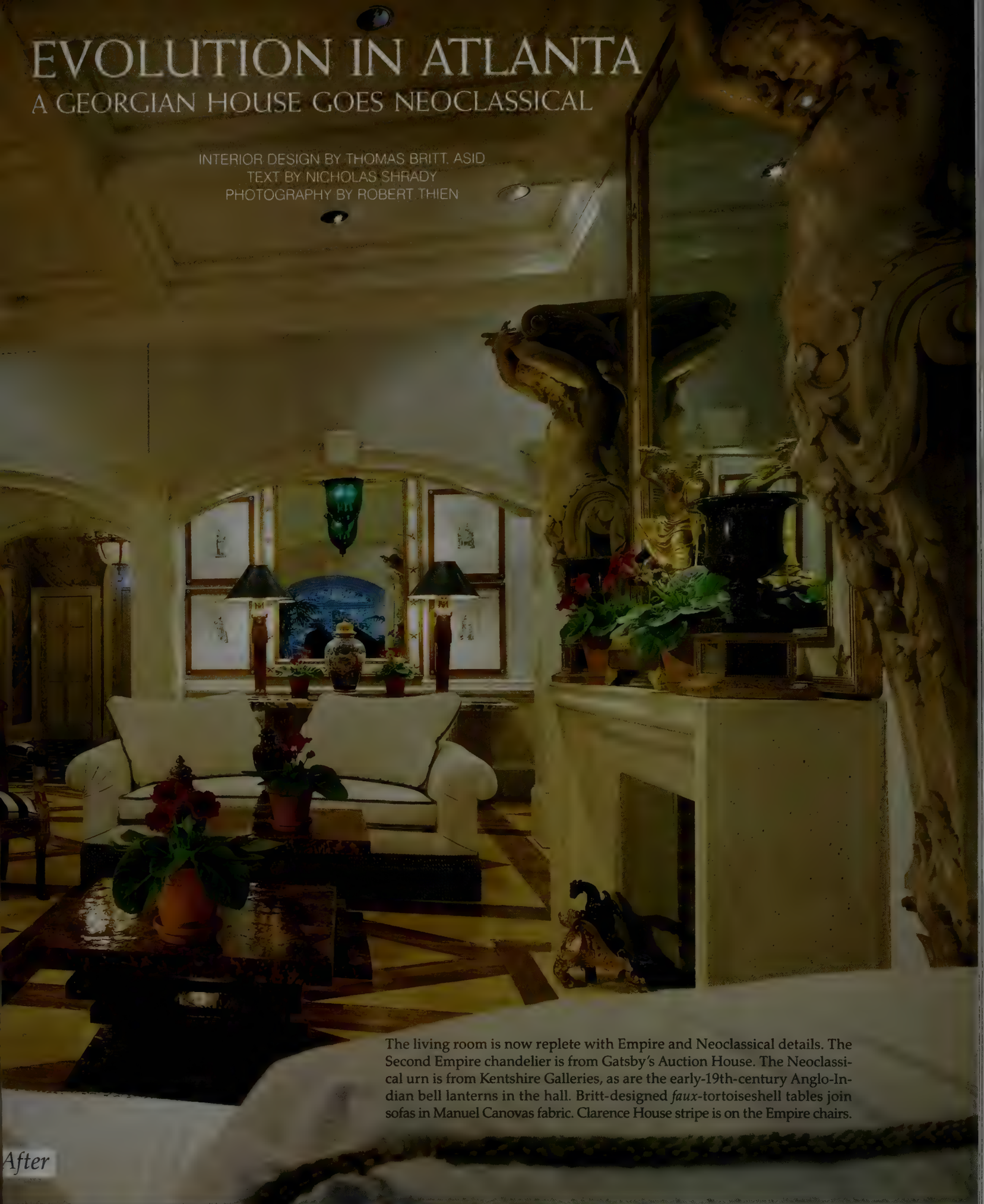


In Progress

EVOLUTION IN ATLANTA

A GEORGIAN HOUSE GOES NEOCLASSICAL

INTERIOR DESIGN BY THOMAS BRITT, ASID
TEXT BY NICHOLAS SHRADY
PHOTOGRAPHY BY ROBERT THIEN



The living room is now replete with Empire and Neoclassical details. The Second Empire chandelier is from Gatsby's Auction House. The Neoclassical urn is from Kentshire Galleries, as are the early-19th-century Anglo-Indian bell lanterns in the hall. Britt-designed *faux*-tortoiseshell tables join sofas in Manuel Canovas fabric. Clarence House stripe is on the Empire chairs.

After



After



INSET: The living room opened to a hall, and Britt sought to preserve the first floor's open plan while giving it "a greater sense of scale and symmetry" by emphasizing proportion and balance.



ABOVE: Britt retained the room's gridded-beam ceiling to reinforce its geometry. The floor was later bleached and stained by Lloyd Anthony and Julius Ascue in a pattern inspired by Britt.

and a modernist New York City residence with a cache of contemporary art. Still, if pressed to identify a preferred style, the designer will admit to a penchant for Neoclassicism. "It has to do with the laws governing scale and symmetry," he explains. "Few styles are at once so elegant and so inviting."

The first time Britt and his design assistants flew to Atlanta to visit the house, his reaction was "a desire to raze the residence and start from scratch. But I was just being impulsive," says the designer, who points out that it's a short leap from Georgian to Continental Neoclassicism. "After all, both styles are grounded in the classical world."

Britt's primary task was to extract. He emptied the living room of all its furniture and tore out the mantelpiece and the recessed shelves on either side of the chimney. The French doors with their fanlights that led to the adjacent solarium were discarded and the thresholds left open and un-

LEFT: Eighteenth-century Italian engravings surround Empire-style mirrors of Britt's design. The 19th-century English center table, from George Subkoff Antiques, is from the owners' collection. The Egyptian-style terra-cotta lamps in the hall are from Newel Art Galleries.



In Progress

LEFT: "It was *dark*," says Britt of the library, whose wood paneling was lightened with pale gray paint. "We wanted a sophisticated, elegant space but one that was still warm and comfortable," says Sandy Cape (right, with her husband, seated, and Britt).



After

obstructed. (The black columns of the arcade on the other side of the living room were supplanted by Doric-style square piers.) The stained parquetry floor was repeatedly bleached to arrive at a pale ecru shade.

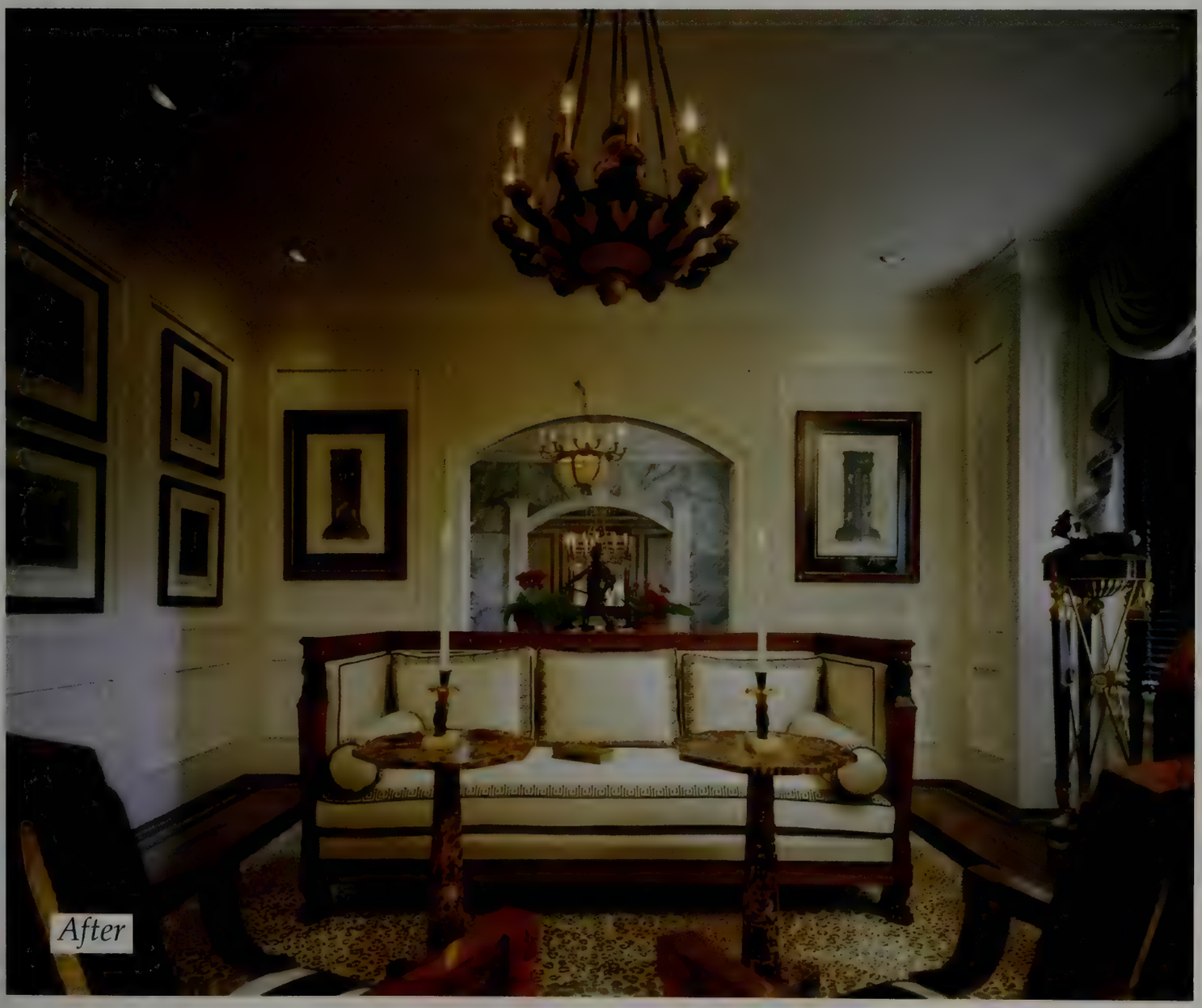
Curiously enough, the designer is unrepentant about removing some fine interior details. "One always has to eliminate the old in order to create something new," he insists. "Besides, the mantelpiece and the French doors may end up being used by someone with a Neoclassical décor who suddenly wants to create something else altogether!"

One of the few pieces of furniture that Britt retained from the living room's previous incarnation is a nineteenth-century English table that he positioned in the precise center of the room beneath a candle-laden Second Empire chandelier. "The table marks the living room's focal point, the center around which everything else revolves," Britt explains. "Once the table was in place, the surrounding elements could come into play."

To achieve a Neoclassical atmosphere, the designer relies more on the placement of furniture, art and decorative objects than on their strict compliance to a period or provenance. Of course, the living room's eighteenth-century Italian engravings of classical figures or the set of Empire armchairs covered with a black-and-white-striped satin do indeed conform to Neoclassical dic-

OPPOSITE: One of a pair of Continental mahogany-and-gilt stands and a small Empire console with gilt details are joined by a Biedermeier secretary that had been part of the room's previous décor. Many of the accessories, such as the Empire-style chandelier, were purchased in Atlanta.

BELOW: Piranesi engravings flank the library door. An Empire sofa that had been in the living room is covered in satin from Clarence House, which also provided the drapery satin. Russian chairs from Florian Papp are in the foreground. In the hall is a chandelier from Hyde Park Antiques.





ABOVE: The dining room walls were marbleized and offset by gray *faux-marbre* bands, the work of New York artists Dima Sheinman and Daniel Pittman. The newly gilded Regency table is from Florian Papp.

tates, but other elements in the room are of quite distinct styles. Purists may take exception to the contemporary *faux*-tortoiseshell low tables or the nineteenth-century terms, found by the Capes on a trip to Paris, that flank the fireplace, but what Britt strives for is an overall effect. "It's the Neoclassical *spirit* that is important, not just an accumulation of Neoclassical material," he emphasizes.

That Neoclassical spirit is perhaps best achieved in the distribution and openness of the first-floor plan. When Britt took out the French doors that led from the living room to the solarium, he did so to erase an unnecessary barrier between the two spaces. The rooms were further united by extending the Britt-inspired diamond pattern stained on the living room floor into the solarium and into the hall on the opposite side of the living room as well. Four large-scale mirrors decorated with star motifs (a typical Empire flourish) were hung strategically around the space to enhance natural light and a sense of dimension.

Although Britt may be considered a quintessential New York decorator, he has crisscrossed the United States for scores of commissions and always makes a point of searching out antiques and objects wherever he is immersed in a job. "New Yorkers often have a distorted view of the country," he claims. "There are excellent pieces to be found far from New York or, for



ABOVE: Empire elements fill the dining room, from the Britt-designed Empire-style mirrors to the side chairs, from George Subkoff Antiques, and the armchairs. The sideboard at left holds Empire-style candelabra from Nesle; at right are Charles X candelabra from Agostino Antiques. The Chinese covered jars were bought in Atlanta. Wedgwood china.



ABOVE: The original décor of the breakfast room, which featured gray and pastel colors, extended to the kitchen. "It needed something that would give it a kick, that would make it sparkle," explains Britt.





LEFT: "Tom first suggested doing the room in gray, but we said, 'Let's do it in black,' " Sandy Cape recalls. "He really listens to his clients." The black-lacquered walls are set off by white trim.

ABOVE: The finished space is dramatically highlighted by contrasting tones and an Art Déco walnut dining table from Karl Kemp Antiques. The Empire-style chandelier was found in Atlanta.

that matter, Los Angeles, San Francisco or Chicago. In Atlanta, I was pleased to come across some exquisite antiques, but I was hardly surprised."

Among Britt's Atlanta purchases are the Russian-style chandelier in the dining room, two Chinese covered jars that sit atop the sideboards and the pair of Empire armchairs (the six Empire side chairs in the room were bought in Connecticut).

What Britt cannot acquire, he often has made. The dining room's Empire-inspired mirrors are his own designs; the walls were marbleized by New York artists Dima Sheinman and Daniel Pittman according to his instructions. When Britt thought that the Regency dining table was perhaps too subdued, he had the pedestals and the periphery gilded.

Britt's intervention, however, is not always quite so complete. "I never simply discard or dismiss existing furniture in order to impose something of my own choosing," he insists. "If there is something available from a previous design, I will gladly use it so long as it fits into my plans."

The library is a clear example of Britt's attitude. He had the room's dark paneling painted a pale shade of gray, swagged ivory satin draperies at the windows and added subtle elements like the English bull's-eye mirror above the fireplace and the Empire-style chandelier. However, the library's Biedermeier secretary and Neoclassical engravings, including some by Piranesi, were part of the room's original décor (the Empire sofa was in the living room). Britt merely engaged in some fine-tuning.

Upstairs, in the master bedroom, he found a space that was comfortable but decidedly lacking in sophistication. His plan, he told the couple, was "to preserve the former and in-





ABOVE: The couple liked the kitchen's layout but asked Britt to come up with a plan that would incorporate the existing cabinetry and complement the breakfast room.

ABOVE: Britt's idea was to leave the cabinets gray but to accent all the moldings with white. The refrigerator, by Sub-Zero, and the other appliances were retained.



still the latter." He balanced the existing fireplace with recessed shelves on either side. The walls were painted in a mottled stripe of sand and white. An uninspired ceiling fan was replaced by a Charles X chandelier. A pair of Swedish Empire painted and gilded chairs and a pair of Regency *faux*-tortoiseshell pedestal tables were set in front of the fireplace. Not surprisingly, the bedroom's most singular element is the bed itself—a magnificent Empire gilt piece that took a team of Atlanta restorers a full year to redeem.

The classicism that Tom Britt brought to the house is not one of monumental proportion and expansive spaces but rather of simple order and symmetry. There is little in the residence that is particularly grandiose; the beauty of the interior lies in its collective effect and the timeless appeal of the classical and Neoclassical aesthetic. "I wanted to evoke the air of a pavilion at a fine Italian palace," says the designer, "not the palace itself." □

ABOVE: Chinese Fo dogs, a Chinese plate and a cloisonné bowl are among the pieces adorning the kitchen shelves. "The black walls make the room come together," says Sandy Cape. Range is from Thermador.





ABOVE: To underscore the symmetry in the adjoining living room, Britt decided to remove the French doors leading to the solarium and replace them with an arcade.



LEFT: Keystones ornament the newly opened arches. On the floor are 19th-century large-scale terms that the Capes bought at the Marché aux Puces in Paris. They now flank the new fireplace, designed by Britt.

ABOVE: Britt extended the diamond-patterned floor and the *faux*-block walls from the living room into the solarium. Displayed near the piano are more antique engravings. The planter is Second Empire.

BELOW LEFT: The master bedroom had high ceilings and fine moldings, but Britt envisioned a more sophisticated space. "The house underwent a transformation," he says, "like a caterpillar to a butterfly."

BELOW: The couple wanted to preserve the room's Georgian-style fireplace, which Britt offset with recessed shelves on either side. Painted and gilded chairs are Swedish; Clarence House bedcovering and chair fabric.







Before

LEFT: "Everything was blue, blue, blue—the walls, the ceiling, the carpets," says the designer. BELOW: Montoya stands in the entrance hall, where he installed a light soffit—something he used elsewhere—and a marble floor. The doors open to a new bar.

BELOW: In the living room, contemporary furnishings are juxtaposed with an Italian jar and a caryatid head from the 19th century. Sofa and club chairs and their fabrics are from J. Robert Scott, as is the low table. F. J. Hakimian Tabriz. A 1930s oil is at right.



In Progress



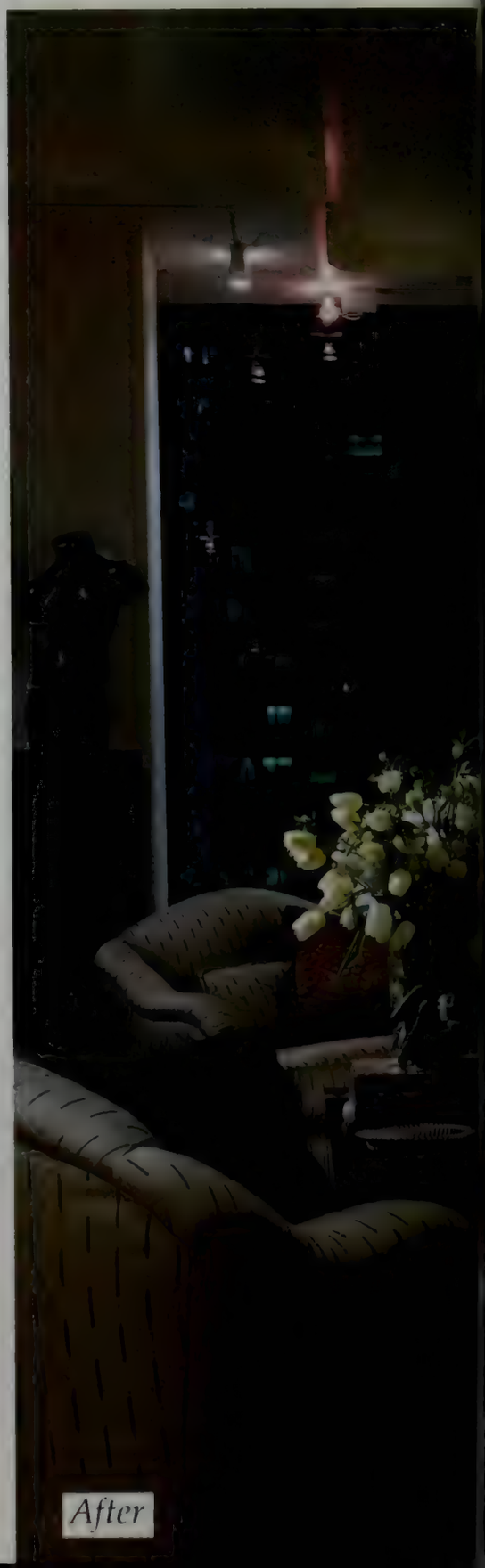
After

Despite an elegant address on Fifth Avenue, this all-glass apartment tower is fairly grudging in what it offers its residents in the way of interior architecture. The ceilings are standard height, the floor plans efficient but scarcely glamorous, the finishes unremarkable. Only one element distinguishes these spaces from hundreds of other postwar dwellings on Manhattan's East Side: They are pierced by floor-to-ceiling windows that turn ordinary boxes into jewel cases—but jewel cases whose treasures remain perpetually, tantalizingly, scattered outside. "It was the views, of course, that attracted my clients to the apartment," says Juan Montoya. "Everything else was very plain and in fact downright boring."

Actually, the apartment was worse than plain: In its former, most likely original 1970s, incarnation, it was

Juan Montoya transformed a modern apartment in Manhattan for an Argentinean couple who spend half the year in the city. "They wanted it to have a New York feel but not be hard-edged."

ABOVE LEFT: A Venetian Rococo mirror hangs above a 1920s French alabaster vase with bronze mounts. At rear left is Igor Mitoraj's *Severed Head*. Empire console is from Reymer-Jourdan Antiques.



After


Before


In Progress

FAR LEFT AND LEFT: The opening between the living room and the study was expanded to make the spaces more suitable for entertaining. The walls and ceiling were painted an eggshell tone.

FIFTH AVENUE TRANSFORMATION

REORIENTING INTERIORS TO DRAMATIC CITY VIEWS

INTERIOR DESIGN BY JUAN MONTOYA AND
TEXT BY MICHAEL FRANK
BEFORE AND IN-PROGRESS PHOTOGRAPHY BY BILLY CUNNINGHAM
AFTER PHOTOGRAPHY BY DURSTON SAYLOR


Before


In Progress

FAR LEFT AND LEFT: After adding a soffit for the light fixtures, Montoya eliminated every trace of blue. "The apartment was so dark, the clients said, 'Strip the place.' "

After

dark and claustrophobic. Walls and ceiling were painted a deep glossy blue, and the floors were carpeted to match. Montoya's clients, an Argentinean businessman and his wife who spend about six months of every year in New York, were very disheartened when they first saw the rooms, but when they met Montoya they concluded that, with enough work, the space could become something altogether brighter and warmer.

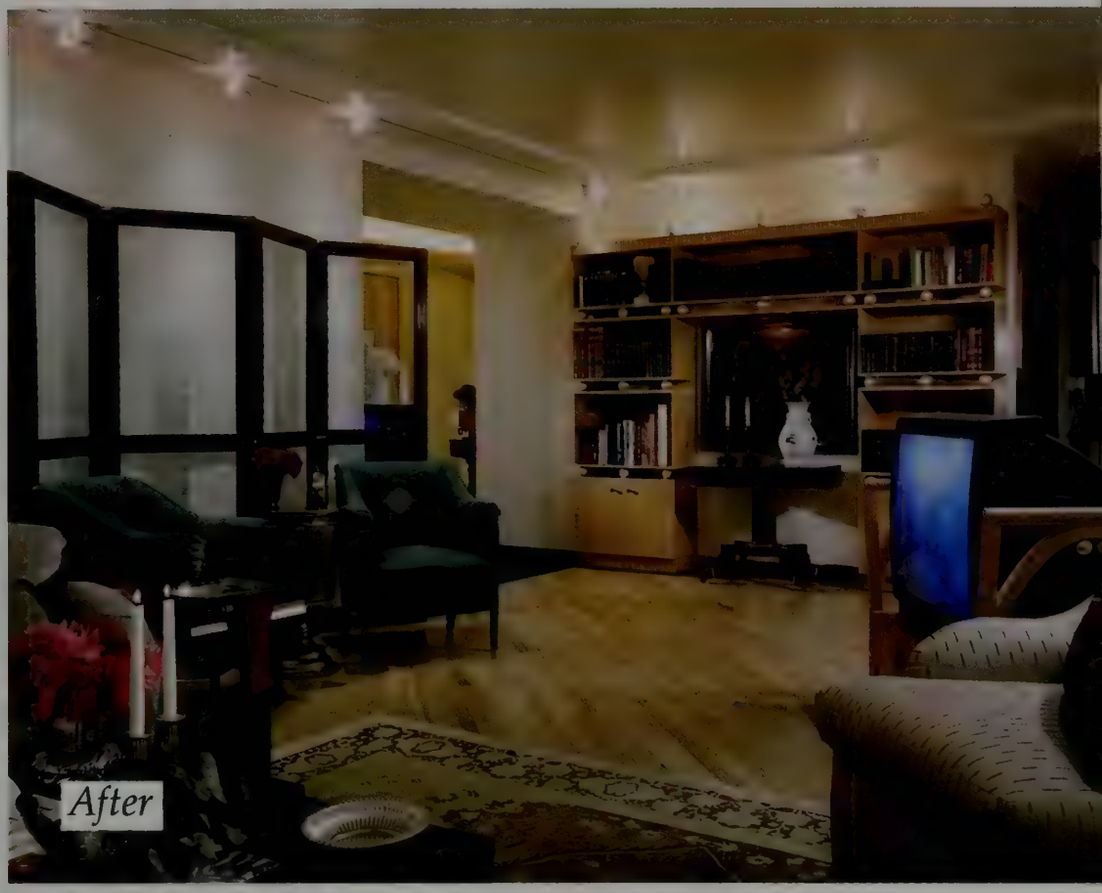
The couple, who have two college-age daughters and use New York as a meeting place for their family, presented the designer with a simple but explicit list of their needs. Naturally, light—or, rather, lightening—was at the top. The views were to be unimpeded by window coverings. They wanted the study to double as a guest bedroom and to be opened up to the living room. They wanted a closet to be turned into a bar. They liked oak. They were contributing little of their own but books; Montoya was to supply everything else.

"You know, I think that the task of the designer is to read clients," Montoya says. "You pay attention to how they dress, where they feel comfortable, how they talk about their lives. In this case, I saw a very tailored couple, very precise in their thinking, and I spent enough time with the wife to see that she liked antiques, but antiques set into a contemporary environment so that they would be more like an element of sculpture."

Montoya did not initially propose a plan for the whole apartment; he began with only the entrance hall. "I like layers and transparencies," he says. "I like the surprise of a hallway, how your eye can be led into the architecture." Apparently, so did the couple: After presenting their list and seeing his first sketch, they gave him virtually free rein.

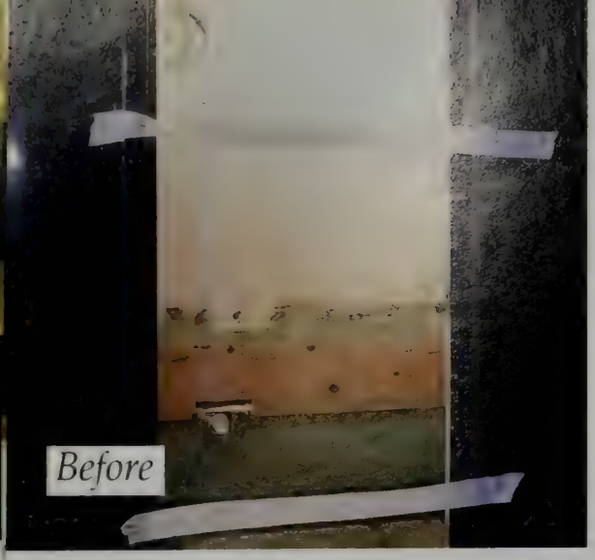
The entrance hall encapsulates the transformation Montoya brought to the entire apartment. He built an oval soffit into the ceiling to provide both





LEFT: A 19th-century oil after Jean-Baptiste Greuze is set above an American mahogany games table from the same era. Montoya designed the oak bookcase, a copy of one he made for himself.

ABOVE: Joining Art Déco chairs covered in a 19th-century fabric is a 19th-century mahogany-and-glass screen from England. Rubbed oak laid diagonally replaces the original parquetry floors.



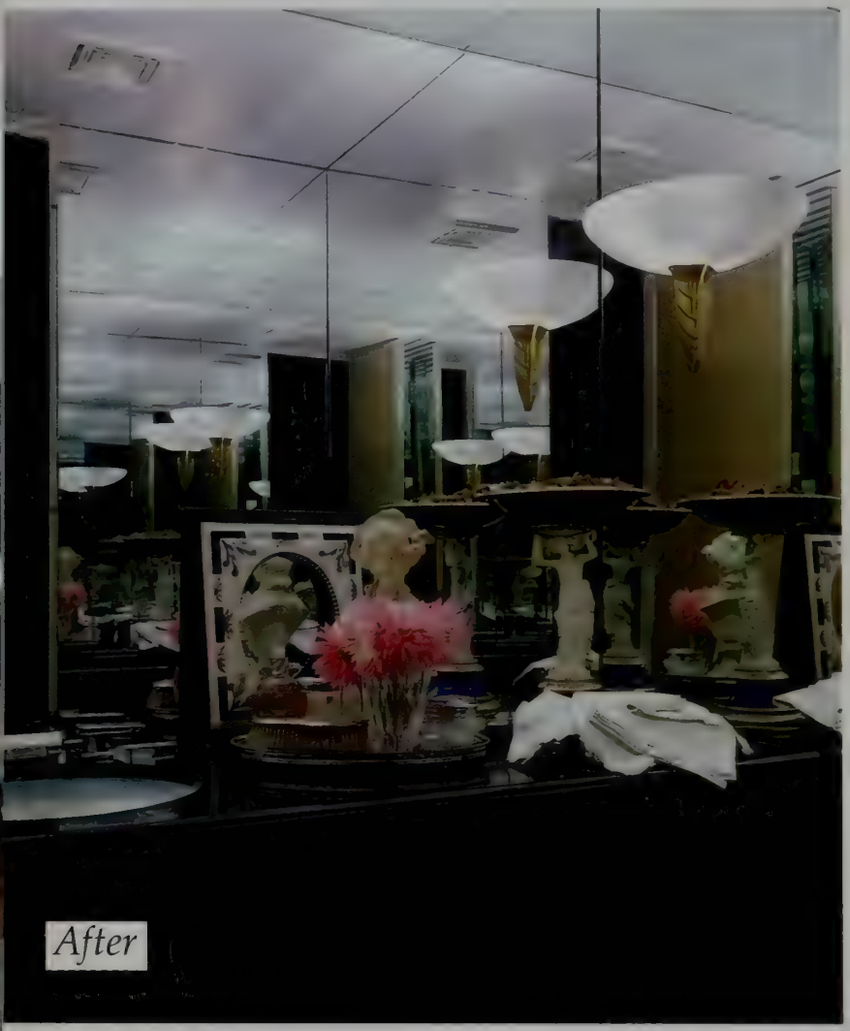
ABOVE: What was once a small space off the living room became a dramatic powder room. "Basically there was just a pedestal sink and a toilet in the room," says Montoya.

architectural interest and a place for the recessed lighting. He pulled up the carpet (blue, of course) and laid down a marble floor in black and beige that, he says, "delineates the entrance visually and directs your eye toward the symmetry of the doors beyond." Behind these doors, which he also designed, he turned a closet into a bar. He lacquered the walls an eggshell white and introduced strong furnishings: an Empire console for its dramatic flair and horizontal volume, severe pedestals for their verticality, a mirror for its openness.

The living room and study received a less theatrical treatment, although they are no less thoroughly reasoned



ABOVE: The master bath was modified to accommodate more storage and to enhance the sense of space. "There's nothing worse than a bath that feels tiny," Montoya notes.



ABOVE: Envisioning "a glamorous environment" in the powder room, Montoya used black lacquer, granite and mirrors with what he calls "unusual lighting." The frosted-glass sink, for example, is lit from below. The sconces are 1920s.



ABOVE: The designer converted an alcove into a linen closet; the mirrored doors have frosted-glass insets. Mirrors were also added to open up the room. Marble lines the shower and tops the counters of the Montoya-designed cabinets.



ABOVE: Although it had floor-to-ceiling windows with expansive views, the kitchen was cramped. "It wasn't functional," Montoya recalls. "It needed to be reorganized."



ABOVE: Montoya designed rubbed-oak cabinetry and had new sinks and appliances put in. A vaulted ceiling was installed and the floor was inset with stainless steel.

through. As requested, the designer opened up the study, uniting it with the living room in his choice of palette and uninterrupted rubbed-oak flooring and separating it only by pocket doors. There, too, he soffited the ceiling and added lighting, this time on adjustable tracks. Since his clients were going to need a place for their books, Montoya designed shelves, in oak again, whose mass he relieved with rows of silver-leafed spheres. He created a cart for the television to match: "TV is part of our lives now," he explains. "There's no reason why it should be hidden away." The rest of the furniture was a combination of contemporary upholstered pieces and chiefly Neoclassical antiques that Montoya chose for "their elegance and their patina." Windows were left completely bare.

The husband's contribution was felt most strongly in the master bedroom. "I gave him my ideas for the closets, and he returned the drawings corrected, but with the same degree of architectural detailing as they had originally. This told me a lot," Montoya recalls. "It's not as if he has a thousand pairs of shoes or anything, but he is a true perfectionist." The designer continued his use of soffits and subtle lighting in the bedroom to inte-



RIGHT: The kitchen is now a clean-lined, efficient space with diffused and task lighting. From the table the couple can look onto midtown Manhattan.

grate it with the rest of the apartment, although for comfort he chose carpet instead of wood flooring.

In the master bath, where the finishes were very poor, he added to the existing marble, built a linen closet in what had been a wasted alcove, and redesigned the cabinets entirely, raising them off the floor and using lighting to give the illusion of increased space. "In the powder room, in addition to applying lots of mirror, I even lighted the sink," he says, "anything to make it feel more generous."

Montoya reconfigured the kitchen entirely. He designed the cabinetry, using rubbed oak there as well, installed emphatic dark granite countertops, vaulted and lighted the ceiling and accented the floor with a rectangular stainless-steel inset.

"There are endless ways to introduce a sense of detailing and architecture without competing with the true drama of an apartment like this, which comes from the views," the designer observes. "The important thing is to be consistent with whatever finishes, materials and lighting solutions you use, to make the interior feel like it was conceived as a whole." As for the work, which took less than a year to complete, Montoya claims that he took his cue from the husband's precise closets: "I made sure that this was a very mathematical project," he says, "carefully planned and efficient, like a clock."

With clockwork on one side of the tower's windows and the jeweled cityscape on the other, the apartment is, rather like midtown New York itself, urbane and unfussy. The gloomy blue cave, thoroughly banished now, has been remade into an environment that is at once highly practical and high style. □



ABOVE: As throughout, new lighting was essential in the master bedroom. Montoya incorporated soffits for subtle illumination and to spotlight the artworks in the room.

RIGHT: A work by Uribe Holguin highlights the master bedroom. The Louis XVI–style silver inkwell on the Art Déco desk in foreground is from Reymer-Jourdan Antiques, as is the German Baroque-style table at rear left. Hinson wall lights. Frette bed linens; stripe on bed and headboard from J. Robert Scott.



In Progress

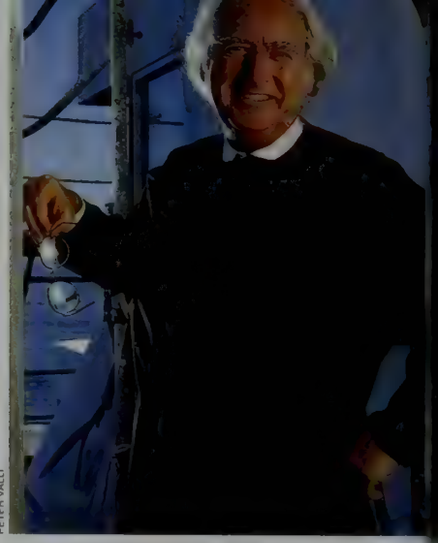
ABOVE: "The husband had very specific requirements for closets," Montoya explains. "We put in a wall of bleached oak cabinets that open to reveal detailed storage spaces."

SECOND ACT IN MALIBU

ADDING ON TO AN ARCHITECTURAL JEWEL

ARCHITECTURE BY RICHARD MEIER & PARTNERS TEXT BY MICHAEL WEBB

"It was important to do this right," says Richard Meier of his addition to the Malibu house he had designed for Norman and Lisette Ackerberg. "It wasn't simply about making necessary modifications but about making one of my buildings better than it ever had been." BELOW LEFT: The original street façade had signature Meier materials: white tiles, glass block and translucent panels. BELOW RIGHT: He added a third story, with an exercise room, an artist's studio and a bath; the entrance was left intact.



PETER VALLI



TIM STREET-PORTER/ESTO

Before



PETER VALLI

In Progress

"If it was a tough assignment it was because a scale had been established," says Meier (above). BELOW: The architect set back the 1,200-square-foot stucco-clad addition "to somewhat minimize the mass." The balcony extension at left "articulates and animates that corner."

MARY E. NICHOLS



After


Before

WOLFGANG HOYT


In Progress

PETER VALLI

Nobody ever asked Frank Stella to add three inches to one of his paintings, but architects are often called on to enlarge their buildings in order to accommodate subsequent owners or changed needs. To Richard Meier, the Malibu beach house he completed nine years ago for Norman and Lisette Ackerberg (see *Architectural Digest*, October 1987) was a perfect balance of forms and spaces. "When they said they wanted more room, I thought, That's a disaster," Meier recalls. "I didn't like the idea of adding to a house that wasn't meant to be added to."

The residence was Meier's first California commission, completed just before work began on his design for the Getty Center, now under construction in nearby Brentwood. The basic plan remains intact: Three linked blocks are arranged around a courtyard, which is separated from a tennis court on the fourth side by a dense ficus hedge. The guest wing over the three-car garage shelters the house from the bustle of Pacific Coast Highway to the north; the master suite, an office and service areas occupy the block that extends along the west side of the site. Dominating the composition is the light-filled public pavilion —living/dining areas and a library— which opens to the ocean. "We felt we were in a living sculpture that was

"All my initial intentions have been reexpressed through the addition," Meier comments. ABOVE LEFT: The east-facing elevation abuts a tennis court. LEFT: During weatherproofing, the plywood substructure was stuccoed with a brown-coat base.

MARY E. NICHOLS

"We were all concerned with how it would look," says Lisette Ackerberg. "Richard would stand across the street and stare at the house for half an hour at a time." A pier anchors the enlarged wing; the stair from the courtyard slides behind the pier and forms a small third-story terrace. The detailing matches that of the existing structure: Steel railings act as a "horizontal string lacing it all together," Meier says.

After



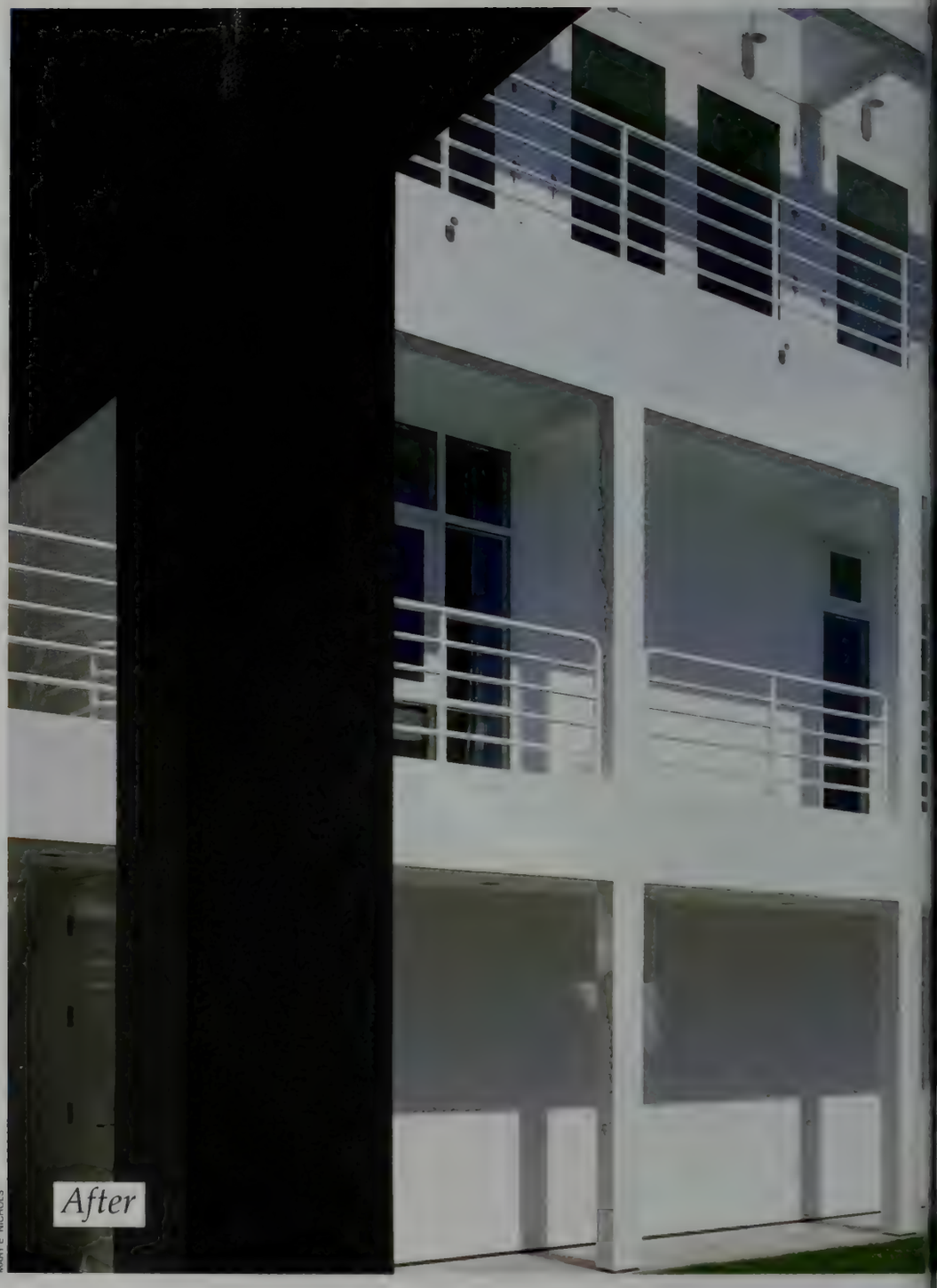
WOLFGANG HOYT



ARTIE GIRINCIONE



PETER VALLI



MARY NICHOLS

"The house was a closed form, and there was only one place where we could build up," says Norman Ackerberg of the rationale of vertically extending the guest wing. Local height limitations were also a determinant. ABOVE: The dense first floor, which holds the garages, stands in contrast with the lighter second-floor guest quarters and the even less weighted addition. "The courtyard is clearer and better defined now," says Meier. "It's like a second foyer, like an outdoor vestibule."

TOP: The existing wing lacked the shadow play that Meier effected by installing a glass walkway on the third floor. ABOVE CENTER AND ABOVE: As the second-story walls had only been designed to support a roof, some structural upgrading was necessary.

The junction of old and new construction is invisible, despite the use of structural steel to support the third story.

done without compromise," says Lisette Ackerberg. "And we didn't want to destroy something we loved."

The challenge for Meier was to preserve the harmony while installing an exercise room and a painting studio and making a few adjustments to the existing interior. As Norman Ackerberg explains, "My wife needed more closet space and took over my office, so that I had to move into the exercise room. The extension was something we'd been wanting to do, and the only place we could put it was in front, as a third, twelve-hundred-square-foot story over the guest wing. It also

ABOVE RIGHT AND RIGHT: The public wing, which overlooks a beachfront terrace, includes the living/dining areas and a library. "The object quality of the pavilion hasn't been affected by the addition," Meier notes. "Now the distinction is less about size than about light and space."

BELOW: "The landscaping is eminently part of the architecture," says Meier. "The hedge, having grown as the house has grown, creates an outdoor room of the courtyard." A Manuel Neri white-painted bronze sculpture is on the grass.





TIM STREET-PORTER/ESTO



PETER VALLI



MARY E. NICHOLS



PETER VALLI



PETER VALLI

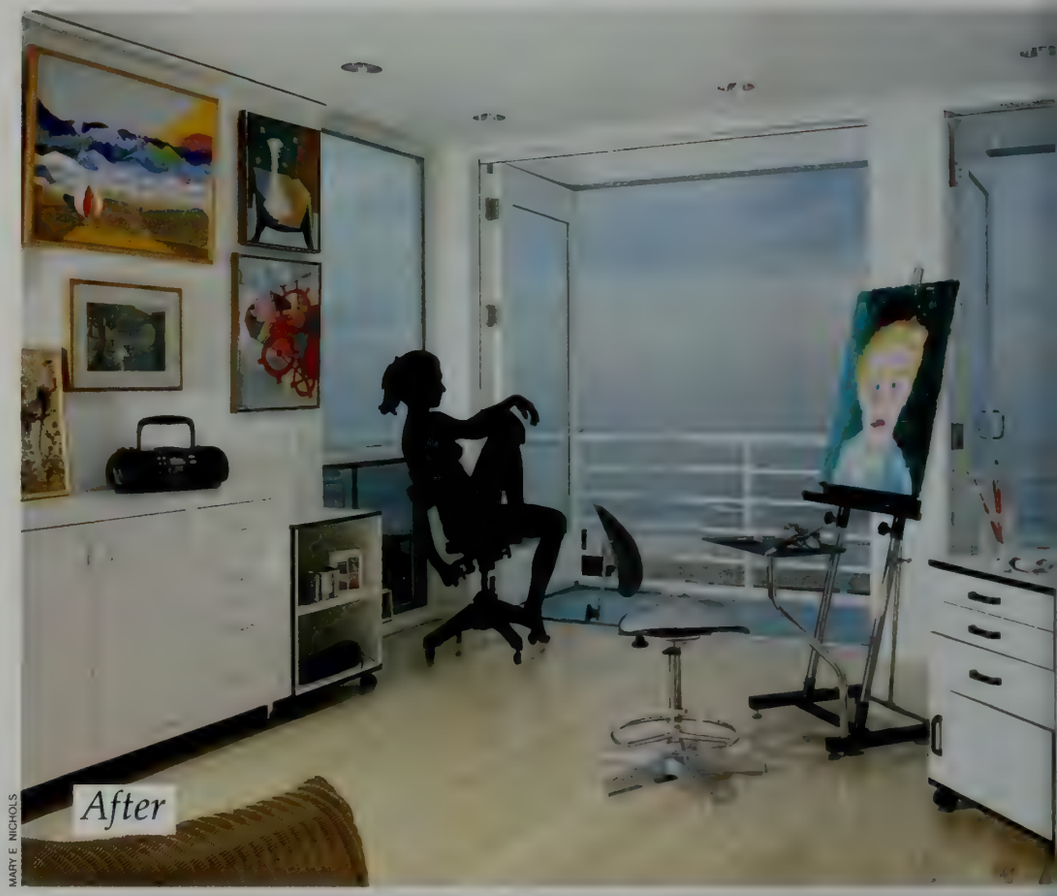
Adding an extra 11 feet of height refocused the rear part of the house. ABOVE AND ABOVE RIGHT: The southeast corner was opened up for the new vistas.

would relate well to the other rooms."

"I had hoped they would change their minds," admits Meier. "But when I saw that they were serious, I wanted to get involved and do it properly." The architect made some study models and, to his surprise, realized that the addition might actually improve the relationship of the front wing to the living areas. As the construction took shape, apprehension turned to enthusiasm.

The original façade—a chaste white grid of tiles, glass block and translucent windows, and an expanse of stucco—has been left as it was. The modest addition curves back behind a narrow terrace and is lightened by glazing at either end; its bulk seems further diminished by a peristyle that extends the new roofline to the edge of the house. The modified elevation has become a subtle layering of planes, and a gift to the street. "Before, you could drive by the house without noticing it," says Meier. "For better or worse, you can see it now: It's a house with a wall, rather than a wall with a house attached."

As seen from the living areas, the front wing has a crisp verticality, and the cantilevered canopy over the third-floor balcony enriches the massing of the house. Meier's fear that the addition would impair the human scale has proven unfounded. "The courtyard was conceived simply as



MARY E. NICHOLS

"The addition recasts the house and the way it's used," Meier points out. "Norman rarely went to the guest wing before. What we did with it makes that piece much more integral to daily life here." ABOVE: Norman Ackerberg's desire for a painting studio was one of the primary reasons behind the modification to the house. His "glorious" space is virtually all glass at its edge: Corner glazing takes advantage of 270-degree views, and a pair of French doors extend to a glass walkway.

"It seemed to me that the addition should continue to explore the idea of spatial progression and should allow you to step outside from every room."



PETER VALLI



PETER VALLI

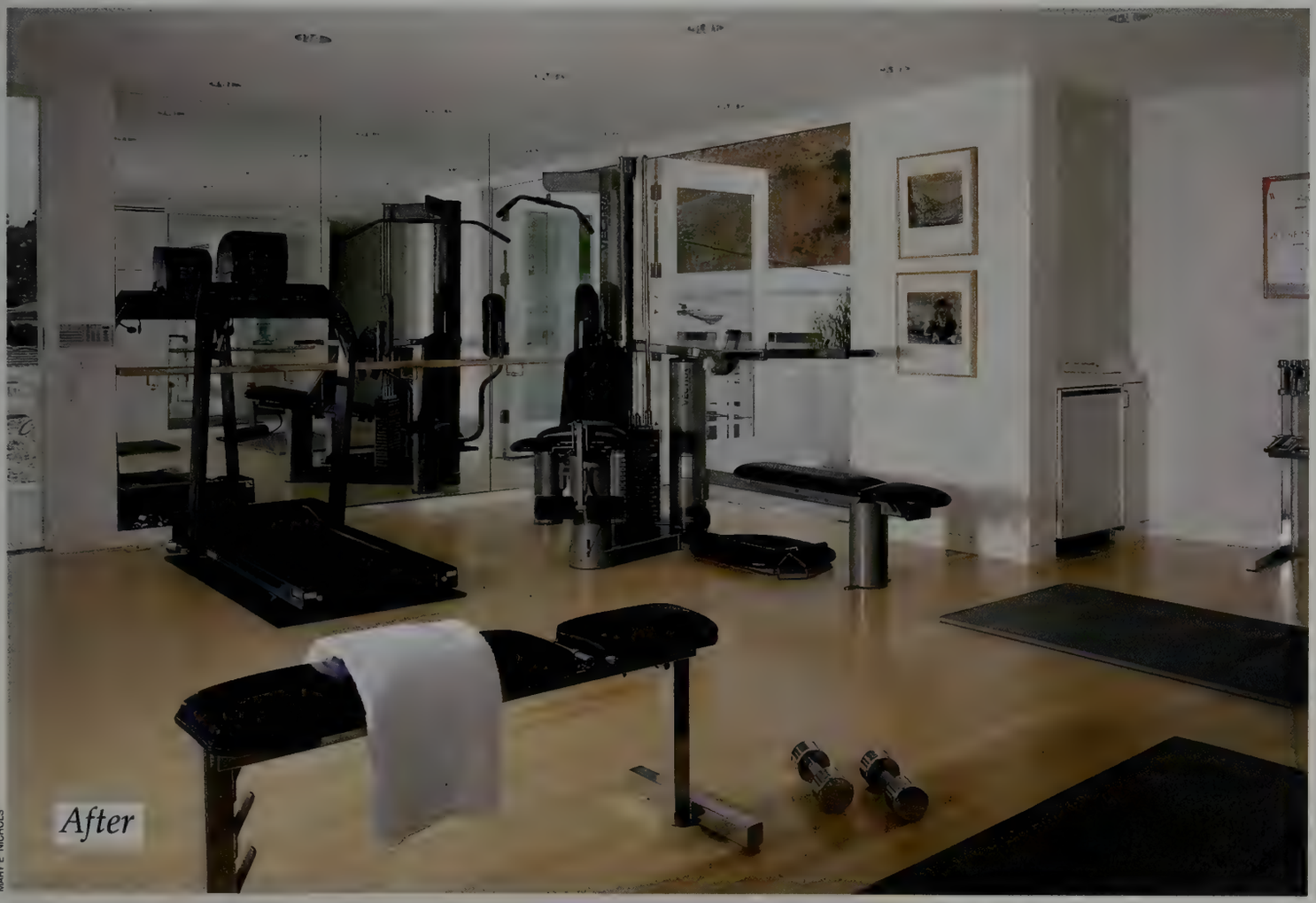
In the exercise room, the interior finishes carry through from the rest of the house. ABOVE AND ABOVE RIGHT: A white-oak strip floor and the recessed incandescent lighting were installed to lend warmth to the space. BELOW: French doors with single-tempered glass open to both Pacific Coast Highway and, at right, the tennis court.

a forecourt to the living room," he notes. "Now it's a more important space, since the front range equalizes the main block. I like the quality of it even better than I did before—it seems more intimate. And the growth of the planting on the tennis court side really makes it an outdoor room."

The junction of old and new construction is invisible, despite the use of structural steel to support the third story. Access is by elevator or steel stairs at either end. The second staircase, attached to the east end, doubles as a sculpture, casting its shadow across the white stucco wall. For detailing, Meier designed a tiny grid for the treads, which is echoed in the etched-glass walkway that filters light down through the new balcony to the rooms on the second floor.

The two rooms, the exercise room and Norman Ackerberg's studio, are

continued on page 182



MARY E. NICHOLS

"Color, pattern, comfort with a touch of formality—that's what my clients asked for," says Ron Bradshaw (below) of a family's Manhattan apartment. RIGHT: "The entrance hall was too boring."

FAR RIGHT: "It had plain oak strip floors and little architectural detailing. We created a stenciled floor and carved overdoors for interest," says the designer. Cowtan & Tout wallcovering.







MAXIMUM IMPACT FOR MANHATTAN

A PARK AVENUE MAKE-OVER ACHIEVED WITH MINIMAL MESS

INTERIOR DESIGN BY RONALD F. BRADSHAW TEXT BY DAVID FELD
BEFORE AND IN-PROGRESS PHOTOGRAPHY BY BILLY CUNNINGHAM
AFTER PHOTOGRAPHY BY FELICIANO

BELOW: "It now radiates warmth and sets the tone for the apartment," notes Bradshaw of the entrance hall. Marvin Alexander early-19th-century crystal lamp bases. Scalamandré wallcovering border and silk on the Louis XVI canapé, which is from Sotheby's, as is the vase. Bergamo chair damask. Stool velvet, Old World Weavers.



Maximum impact with minimum construction: This was the clients' mandate to interior designer Ronald Bradshaw. His mission was to turn a spacious Park Avenue apartment devoid of architectural interest into a richly detailed residence. "They didn't want to do a lot of knocking down walls and reconfiguring rooms, but the apartment lacked character," says Bradshaw.

His solution was to add texture and distinction by using color, furnishings and applied ornamentation. "Fortunately, the basic layout was sound," he says. "The spaces worked very well, so there wasn't really any reason to start demolishing rooms, except in the kitchen. But we needed to create atmosphere where none existed."

The first step was to change all the doors and hardware. "The apartment

RIGHT: "The living room was a big white space with one wall punctuated by a fireplace and two windows," recalls Bradshaw. "Its configuration was gallery-like with definite traffic flow areas."

FAR RIGHT: "We kept the basic shell of the living room but softened its atmosphere by painting it a pale yellow. The English mantel that the wife had purchased became one of its focal points."







had mismatched doors and fittings, and we wanted to bring visual balance to the rooms with solid wood doors and finer knobs and hinges," says Bradshaw. The elevator vestibule was tackled next. The original terrazzo floor was removed and a stenciled oak one installed, and the walls were papered in red. "'The alterations were actually quite minimal," notes Bradshaw. "Yet the vestibule now echoes the entrance hall so that when the elevator door opens you immediately get a hint of things to come."

In the entrance hall, the wood floor was also stenciled to define the space. Carved overdoors and wainscoting were put in and the walls were paint-

ABOVE: "We defined the living room through the placement of furniture." The Louis XV bergère is from Christie's. Stark woven carpet. An urn from Julia Gray was mounted as a lamp. Striped silk, Christopher Norman. Clarence House pouf trim. Louis XVI–style wall lights, Nesle. Yale R. Burge dwarf bookcase.





ABOVE LEFT: "The living room's width and length needed to be addressed," says Ron Bradshaw. "The area was nondescript and lacked feeling." ABOVE RIGHT: "In lieu of major structural changes, we decided that furniture would be the key to the layout." BELOW: "The wife's love of flowers influenced our choice of fabrics." Houlès sofa and chair trim. The low table is from Objets Plus. Brunschwig & Fils yellow damask, blue-and-yellow silk velvet, blue and green velvets and blue-green brocade.







ABOVE LEFT: "Although the height of the dining room ceiling was good, the wainscoting chopped the room in half. We took it all out." ABOVE RIGHT: "Panels of fabric and painted moldings further raise the ceiling visually." BELOW: "The clients grew to love the color red. It enriches the dining room." The chairs are upholstered with Old World Weavers silk-and-linen moiré and a Cowtan & Tout plaid. Schumacher wallcovering. Yale R. Burge serving cabinet. Stark petit-point rug.



ed red, a hue that continues into the long hall leading to the bedrooms. "Color was a major way we added drama," explains Bradshaw. "The red ties the whole apartment together." "When we started the project I had no intention of ever using red—green maybe, but red, never," says the wife. "But now there's red everywhere and we love it."

The living room was essentially a large bare room with openings on two sides: one from the entrance hall and another to the dining room. The wife had already found the period English mantel, but the furniture, like the rest of the apartment's contents, was acquired during the year Bradshaw worked on the renovation. The wife leaned toward collecting Louis XV furniture. "I like curves," she says. But her husband preferred the more angular lines of Louis XVI and Regency.

"When we started we just mixed periods," recalls Bradshaw. "The clients asked for an English country feeling with French furnishings. We began by selecting a group of fabrics, mostly flowered chintz, and then we designed the overscale upholstered pieces." After that, the antiques were placed. The result is a balance of the rather ornate Louis XV chairs and a Louis XVI–style commode and a Regency table.

Since the residents like to entertain thirty to forty people buffet style, the living room was broken up into four seating areas to establish a more intimate scale. False bookcases were removed from one wall, overdoors were added, and the room was painted a pale yellow.

The dining room was an area of some contention. "I really didn't care for the chintz Ron chose," says the wife. "It didn't have a lot of flowers and I felt it was too linear." But Bradshaw persisted and was proven right, she says. The room's wainscoting was torn out because it visually lowered the ceiling. "We wanted to incorporate the fabric in an architectural manner," says Bradshaw. "So instead of simply covering the walls with it, we made panels of it surrounded by



LEFT: "We ripped out the existing metal modular cabinets in the kitchen and replaced them with maple units," Ron Bradshaw points out. "The appliances are newly installed as well. We also pulled up the vinyl floor and added more storage."

BELOW: "The kitchen was transformed into an inviting room that you want to spend lots of time in." Ralph Lauren floral fabric for wallcovering, pillow and seat cushions. The terra-cotta floor tiles and English painted tiles are from Country Floors. Sub-Zero refrigerator, right.

The one place where construction was required was the kitchen. It was gutted and redesigned.







LEFT: "We had to tear down walls and reconstruct several small rooms to frame the kitchen and adjoining breakfast/family room." BELOW LEFT: A banquette and a tiled table were put in to provide a spot for informal meals and games.

BELOW: "The family room, which is situated near the children's bedrooms, is where the residents put up their feet; it's the heart of the apartment." Hinson swing-arm lamp. The early-19th-century Dutch chandelier is from Marvin Alexander.

painted molding, which plays up the drama and gives the room height."

The one place where major construction was required was the kitchen. It used to be a small room with an adjacent servants' hall and three tiny rooms for the maids. "It hadn't been touched since the prewar building was put up," says Bradshaw. Accordingly, the area was gutted and redesigned. Maple cabinetry and crown moldings were installed, as well as new appliances. Because the wife envisioned a country kitchen in the city, she and Bradshaw agonized over the floor. "The original one was vinyl," says Bradshaw. "Glazed terracotta tiles were our solution. They're easy to clean and hide a multitude of sins." Wood and English ceramic tile counters were also put in. The bright yellow floral wallcovering continues into the family room, which is the nexus of the apartment.

"We have children, and they needed a place to go and be kids," says the wife. "And as a family we needed somewhere to hang out, watch television and eat pizza." Toward that end, Bradshaw built a banquette for informal dining and added a bookcase that holds a television. "We find that the whole family spends a lot of time here," notes the wife.

"The apartment was totally transformed with as little demolition as possible," she says. "I was amazed." These make-overs have become something of a specialty for Ron Bradshaw. "You can accomplish so much in changing the mood of a place cosmetically," he observes. "Minor architectural additions, like moldings and wainscoting, the correct placement of furniture, and the right combination of colors and fabrics are all it really takes. Major reconstruction isn't always necessary to achieve radical change." □





PHOTOGRAPHY COURTESY ILAN PIVKO

ABOVE: "There was no former splendor to preserve," Pivko says of the original building. "With its tile roof, plastered stone walls and small, uniform openings, it resembled an undistinguished Italian country house."



ABOVE: Municipal requirements prevented the architect from increasing the building's volume. By removing the roof and enlarging and varying the fenestration, he gave the structure a sense of spaciousness.





"While I respected the urban tissue, I connected more with the *dreams* the planners had for this part of Jaffa," says Israeli architect Ilan Pivko of his redesign of a late-19th-century apartment house. "They desired something other than the vernacular—something European in feeling. I put some life, a little slang, into their architectural language." LEFT: Two stories became three with the addition of a loggia and a living/dining area. ABOVE: Pivko sandblasted the façade ("The plaster seems to have peeled off, leaving the *qurqar* stone to be reshaped by the wind"). The front elevation, at left, and the street elevation look to the Mediterranean.

It looks like a structure
fixed in the process of its formation.



For Ilan Pivko, whose conversion of a faceless stone structure in the ancient Israeli port of Jaffa is a model of urban rehabilitation, the opposing forces of construction and destruction have a shared quality. "The building process and the decaying process each have the breath of life in them," he says. "I'm an architect, not a restorer, and as such I'm concerned with living matter."

Pivko's building, where he lives with his wife, Aviva, also holds his architectural office and four apartments for tenants. Standing on a hilltop above the Mediterranean in the Ajami quarter of Jaffa, it overlooks the harbor: in the Bible, the point from which Jonah set off before encountering the whale; in Greek mythology, where Andromeda was chained to jagged ocean rocks. A mosque atop limestone hills is directly south, the streets of old Jaffa lie to the north and east, and Tel Aviv is one mile up the coast.

The building is one of several houses constructed in the late nineteenth century for prosperous Jaffa citizens who wished to leave the crumbling, Casbah-like confines of the walled city. The new, spacious residences in Ajami, whose network of planned streets and houses was inspired by modern European cities, had a particularly strong Italian flavor. Everything was predetermined: the square footage, the division of space, the one-by-two vertical openings, the blank stone façades and the tile roofs.

Although restrictive, the Western architectural style suited Pivko's natural inclinations better than the strident modernism of Israel's early

MODERN RELIC IN ISRAEL

SALVAGING THE PAST WITH A CONTEMPORARY SPIRIT IN THE ANCIENT PORT OF JAFFA

ARCHITECTURE BY ILAN PIVKO
TEXT BY TSOFIA DEKEL



ABOVE: Stone columns and beams combine to form a south- and west-facing loggia. The exposed space, which extends from Pivko's living/dining area, is the element that most orients the building to the sea.

construction. Born in Paris, he was a small child when his family immigrated to Tel Aviv in the wake of World War II. As an architecture student he was schooled in the glories of the International Style: "When I was studying there was only one truth," he says. "After things became more pluralistic in the eighties, I felt a sense of freedom that I hadn't felt before. I realized I could bring something of myself to my architecture—my background and my loves."

The eclecticism of the house invites its classification as a Postmodern building. Old architectural quotations have undergone a personal adaptation, tak-

OPPOSITE: "Many of the solutions were born on the job," says Pivko, left, who surveys the demolition with a worker. The architect erected a new concrete shell that "clutched to the remains of the old one" so that he could "rebuild from the inside out."



"A column can become a sculptural presence if the proper environment is created for it," notes Pivko. ABOVE: For the loggia, Pivko made a table out of layered Jerusalem stone that he chiseled to look naturally broken. The chairs were constructed of palm-leaf spines by Bedouins in the Sinai Desert; the clay water jars are Palestinian.





In Progress

ing into account the spirit of the time and place. Elements are borrowed from the Romanesque and the Gothic: Columns are in the classical style, and straight window ledges sit under rounded and pointed arches. The decorative iron window frames and handles are reminiscent of Art Déco.

Pivko was also influenced by the architectural style of the British man-

BELOW: "You don't really know if you're in an enclosed outdoor space or an open indoor one," observes Pivko of the main public room, "which makes for an interesting tension." He avoided rigid spatial divisions: The living and dining areas, whose defining feature is the iron-framed glazing, are separated only by a kilim. Pivko's furniture designs include the pine sofas, which he painted to resist sun and saltwater weathering.

Pivko's choices of which details to leave and which to provide with a new use are telling.



The loggia, with its columned arcade, overlooks old Jaffa and its harbor, the locus of biblical and mythological events. Unlike other buildings in the region, "my house had no architectural or historical worth that would have justified a painstaking restoration," Pivko says.

date period, particularly the work of German architect Erich Mendelsohn. Mendelsohn practiced in Palestine in the thirties, remaining faithful to his European heritage. He zealously retained the qualities he brought with him from home, adapting them to local conditions: climate, light, available materials and color. Mendelsohn's buildings had a European hauteur about them that was attained not by flattery to local style but by a blending of the two. Covered balconies, straight columns for support, dominant natural lighting and a use of stone and space that was generous and flowing were Mendelsohn trademarks that Pivko adopted. Both architects use the continuity of many windows or columns to add rhythm to a building, and their primary material is sand-colored plaster.

The absence of unity in the façade of Pivko's building makes it look like a structure fixed in the process of its formation. It reminds one of Monet's paintings of Rouen Cathedral, in which he captures the changing effects of light on the building at different moments.

The old materials of the house did not undergo a renovation; neither have the new ones been brought to a complete finish. The traces of the actual process are evident in them: Crumbled plaster has been deliberately exposed, and the concrete that serves as a structural support and blends freely and asymmetrically with the stone has, according to Pivko, moderated the "pretentiousness of the original stone facing."

A narrow vertical section of the white stone wall along the southwestern corner of the building was left as it was. The terraced stone walls, serving as partitions between the balconies of the various apartments, were constructed of limestone from the existing structure.

"I made no attempt to give the house a face-lift," says Pivko. "There's an expressive beauty in the peeling outer shell of the building." His choices of which details to leave and which to provide with a new use are telling: The entrance floor is made of Carrara marble from the old living room; against the inner wall of the residential floor is a bookcase fabricated from the wood beams that propped up the dismantled tile roof. The four consoles on the ocean façade that used to hold the balconies and now have no function are "there because they're part of the house and because they link it to its memories," he says.

The house is separated into five apartments, each of which enjoys a view of the sea. The residents of three of them share the roof, with its small swimming pool and open wood deck; the residents of the other two divide the rear garden between them. The street entrance was designed as a public area, and holds parking spaces, an elevator, and steps to Pivko's basement office and to his apartment.

Pivko's apartment is composed of three floors. On the first is the entrance; bedrooms and baths are on the second. The high-ceilinged living/dining area, which is walled in glass, is on the third floor. The space flows freely into the compact kitchen on one side and the loggia on the other. From the loggia one can look out onto the sea through a row of classical columns faced with plaster that has been mixed with colored sand from the Ramon Crater in the Negev desert.

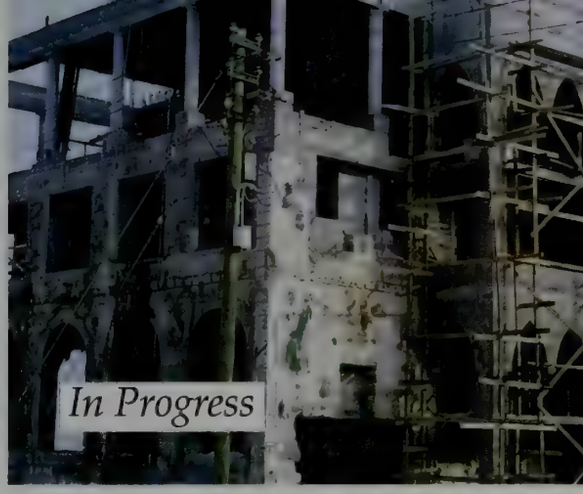
The dominant color of the house, besides the shades of sand and limestone, is the Arabic sky blue that frames and divides the windows and covers the roof railing and the lacelike wood partition. "A neutral palette was important for the feeling I wanted in the house," Pivko says. "And the blue is part of our culture."

Pivko has for some time crafted his own furniture (a one-man exhibition of his work was held at Jerusalem's Israel Museum three years ago), and his preferred materials are iron and wood. He made the dining table on the balcony, a simple stone slab resting on two piles of crudely chiseled local stone, and the rounded table in the living area is a piece he created from wood that once held telephone cable.

"For me, nothing is ever finished, ever what it has to be for all time," Pivko explains. "I like to work with the living, evolving quality in things." □



"There's an expressive beauty in the peeling outer shell of the building."



ABOVE: Pivko retained the high, narrow windows ("I could hardly abandon them") of the old entrance court. Traditional in Islamic architecture, they assume a Gothic character with the building's new design.

ABOVE RIGHT: When the scaffolding was taken down, Pivko found unexpected surface detail from the penetration of the inner-shell cement to the outer walls. He enhanced the effect with sandstone-colored plaster.

"I've hastened the building's status of 'romantic ruin,' " says Pivko. "But my brief involvement will be just one part of its memory." BELOW: Under his restructuring, the original entrance is an "archaeological dimension."





SHARP STYLE ON CENTRAL PARK

A FRESH AESTHETIC REANIMATES A NEW YORK APARTMENT

Architect Ted Porter infused a couple's penthouse apartment on Central Park West with a "restrained but rich modernism," he says. Its spareness "echoes rather than copies the motif of the landmark tower." ABOVE LEFT AND INSET: Porter created a narrow gallery that leads away from the entrance hall, where he tore out the eight-foot ceiling to gain height. BELOW: In the entrance hall, the circles of the art and furnishings "conspire to relieve the straight lines of the architecture," he notes. A pair of circa 1960 Gio Ponti chairs sit beneath a 1988 Jacqueline Humphries untitled oil and opposite a Charles Stickley table.



The apartment was totally grungy," says the wife, describing her first impression of a penthouse on Central Park West. "There was even stuff hanging from the ceilings," she remarks, referring to the decrepit sheets of curling plaster caused by leaks around the windows and in the roof. Her husband concurs. "The place was a complete wreck," he says. "It looked like most of the ceiling had collapsed from water damage." Although the apartment hadn't been lived in for several years, traces of the previous occupants were still in evidence. "Linoleum covered all the floors," the wife says. "And white fake brick and cypress paneling lined the walls in the master bedroom. We had to see past that."

Seeing past these not-so-glamorous surroundings was made easier by the fact that the 2,500-square-foot penthouse, which occupies one full floor of a thirty-two-story tower, opens up

OPPOSITE: Two paintings at one end of the living room "speak to the entire design dynamic," observes Porter. David Lasry's 1991 untitled oil on wood panel is "a hard-edge geometric—like the building itself," while Margrit Lewczuk's 1993 *Spannochia* is "more gestural and colorful—what I hoped to add." The owners' bull terrier, Jazz, rests on a hand-woven carpet by David Shaw Nicholls.





FAR LEFT AND LEFT: The original steel casement windows leaked; the Landmarks Preservation Commission required that their replacements, whose frames Porter painted a rust brown, be identical in style and dimension. Cherrywood moldings at the height of the window mullions "set a datum line," he says, that runs throughout the apartment.

ARCHITECTURE BY RYALL BISHOP PORTER
TEXT BY SUZANNE STEPHENS
BEFORE AND IN-PROGRESS PHOTOGRAPHY BY BILLY CUNNINGHAM
AFTER PHOTOGRAPHY BY JAIME ARDILES-ARCE



to a stunning wraparound view of Manhattan. Needless to say, it was the full sweep of Central Park—its trees, rock outcroppings and ponds, edged with skyscrapers in the distance—that convinced the owners of the apartment's merits. "We could see the potential," says the husband, with a measure of understatement.

The major task was to bring the apartment up to par with the spectacular setting. The couple contacted Ryall Bishop Porter Architects (now Ryall Porter), a firm that had renovated two other apartments in the building. When the wife met Porter she pointed to the draperies still in place from the apartment's previous life and announced that she didn't want anything covering the windows. "Ted just replied, 'We don't do draperies,' " she recalls. "Then we knew we had the architect we wanted."

After the grueling gutting, remodeling and furnishing process, the apartment now takes full advantage of its three-hundred-and-sixty-degree perspective. The wide horizontal stretches of casement windows help. Because of leaks around the windows, however, each one had to be replaced. And since the building is a designated landmark, the new steel casements had to match the originals' delicate design. The architect, luckily, found an aluminum casement manufacturer who was able to fabricate an identical substitution. "The apartment has almost eight hundred square feet of glazing," the husband says. "This is especially significant considering that so many windows in prewar buildings are quite small."

The sleekly composed building, erected in 1931 by Irwin Chanin and



"We tore out some labyrinthine walls and cleaned up the flow of the place," Porter says. ABOVE: An exploratory hole was carved into the water-damaged ceiling, whose removal exposed nearly a foot of window height.

INSET RIGHT: "People always say modernism is so cold," remarks Porter, left, with architect Tom Bishop, who supervised the construction. RIGHT: For the living room, the furnishings were "kept low so as not to obstruct the magnificent park and city views," Porter says. He designed the pair of club chairs, which feature a Kravet chenille. Donghia fabric was used for the sofa and pillows; Bergamo fabric covers the window seat cushions.





"While the living room is fairly neutral, we avoided the trap of the bland," adds Ian Porter, principal of AIC/WI. The ceiling was wired for soffit lighting, which mediates the mirror effect of the windows at night.

AIC/WI. The living room's recessed ceiling gives form to an otherwise amorphous space. Niches and pilasters lend interior definition, and a window seat holds the secret of the heating and cooling system.



ABOVE AND BELOW: To take advantage of the vistas and afford better circulation, the wall between the living and dining rooms was eliminated. The linoleum gave way to oil-finished oak floors.



BELOW: "Access to the eastern view was high on the owners' list," says Porter, who employed two nonstructural columns to demarcate the living and dining rooms. "Still, they didn't want a bowling alley."





"The interior had to be as cohesive, elegant and rational as the exterior of the building," Porter says. ABOVE: To reflect the changing late-afternoon sun, Porter "varied the palette a bit": The walls are pale cream in the main part of the living room, becoming a light celadon past the seating area and then a darker cream in the dining room. Juan Uslé's 1992 *Broadway X Bedford* is above cherrywood cabinetry.

designed with the aid of Jacques Delamarre and Sloan & Robertson, clearly belongs to the era when the Manhattan skyscraper dramatically proclaimed New York's cosmopolitanism and modernity. Like others of its genre, it embraces those dual motifs with a vocabulary borrowed from both the International Style and streamlined industrial objects.

Over the years the appeal of the architecture had been compromised inside the apartment. Some time ago an eight-foot ceiling was installed, which effectively cropped a foot off the tops of the windows. In addition, a wall had always separated the dining and living rooms. While the dining room had southern and western views, the dramatic vistas of Central Park—what the couple most wanted to enjoy when dining—were blocked.

On top of that, the rest of the apartment was a maze of corridors. "It was not easy to get around in it," the husband says. "You couldn't remember where you were with all the dead ends." Adds the wife, "There were a lot of jigs and jags along the walls because of the columns and pipes."

Porter had some cleaning up to do. The architect ripped out the eight-foot-high ceilings and reclaimed space between the structural beams to gain height for the rooms. At the same time he created soffits at the rooms' edges to conceal downlight fixtures and give the ceilings a varied but regular shape. Now the entrance hall rises to ten feet, which exceeds the heights of the adjacent rooms by several inches. "Expanding the ceiling heights made a huge difference in the apartment," the wife comments.

In removing the wall blocking the path from the dining room to Cen-



tral Park ("I wanted nothing to intrude on that view," the husband says), Porter felt it was important not to sacrifice the dining room's spatial identity. So he designed a pair of nonstructural columns to help define the area. "They're deliberately slender to keep the sight lines to the park intact," he says. The architect then clarified the mazelike plan of the rest of the apartment by removing a bedroom and connecting corridors and rooms in a continuous circulation loop.

If the owners thought they had seen a lot of debris in their initial visit, it was only the beginning. The amount of gutting required for the transformation of the spaces was considerable. "After we started knocking everything down," Porter remembers, "I took the owners through the apartment. They were shell-shocked. The piles of rubble looked like a scene from *Demolition Man*. The wife kept saying nervously, 'This is more than a paint job.' "

"The owners were in a state of disbelief over the demolition required," Porter recalls. ABOVE AND BELOW: A structural pilaster was placed on a window wall.

BELOW: Slender nonstructural columns were Porter's solution to setting off the dining room while allowing for straightaway views through the living room window. BOTTOM: Porter designed the stained-ash dining table; surrounding it are Donghia light cherry chairs, with seats upholstered in a Bergamo floral tapestry.



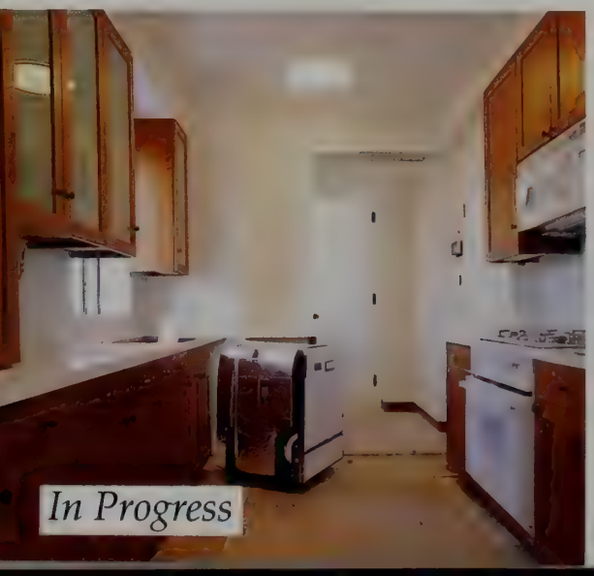




ABOVE AND BELOW: Porter reduced the number of rooms in the apartment, doing away with a bedroom to expand the kitchen. In the overhaul, he says, "all sorts of wiring and pipes were negotiated."



BELOW: "The cherrywood of the cabinetry imparts a warmth usually associated with more traditional environments," Porter says. The "flying saucer fixture" he selected is glass-diffuser ceiling lighting.



Since the building has such a strong character, Porter hoped the owners would remain true to the original architectural concept. "When they first told me they wanted something more traditional than what they were living in, I was afraid they meant Georgian or French eighteenth-century furniture," he says. "Then I discovered that they had a lot of Memphis pieces in their last apartment. They meant they were ready to turn away from the 1980s Italian avant-garde and go back to a more classic modernist design."

The owners and the architect agreed that the furniture and the detailing should reinforce the building's strong planar forms and attenuated rectilinear lines. "They wanted an updated take on the architecture," Porter says. "Even the rug in the living room looks somewhat like the pattern of the terrazzo floor in the lobby." Yet they also desired a certain warmth, which the architect provided with oil-finished oak floors and ample amounts of built-in cherrywood cabinetry, window seats, baseboards, panels, doors and a strip of picture railing throughout. "This building was not a place for me to make a radical statement," Porter acknowledges. "The couple liked moldings, so they got them." As the wife puts it, "I wanted clean lines, with a look that was timeless—that wouldn't scream '1994.' "

In arriving at that look, Porter integrated furnishings that he and the wife selected with a number of his own designs. Porter's imprimatur varies from his upholstered club chairs and minimally elegant stained-ash dining table to what he calls "warmed-over modern" in the master bedroom. There, his satinwood-and-mahogany bed, desk and night tables

BELOW: "I tired of doing black-and-white tile floors in the eighties," says Porter, who instead "delivered the softer sand and green" found in the rest of the apartment for the marble floor in the kitchen. The statuary bronze cabinet hardware also carries over from other rooms. KitchenAid dishwasher; Jenn-Air oven. Corian countertops.









ABOVE: "She loves blue, but not the shade of the original tiles," says Porter of the wife's response to the bath he reconstructed for her. "As with every other room, nothing was salvageable."

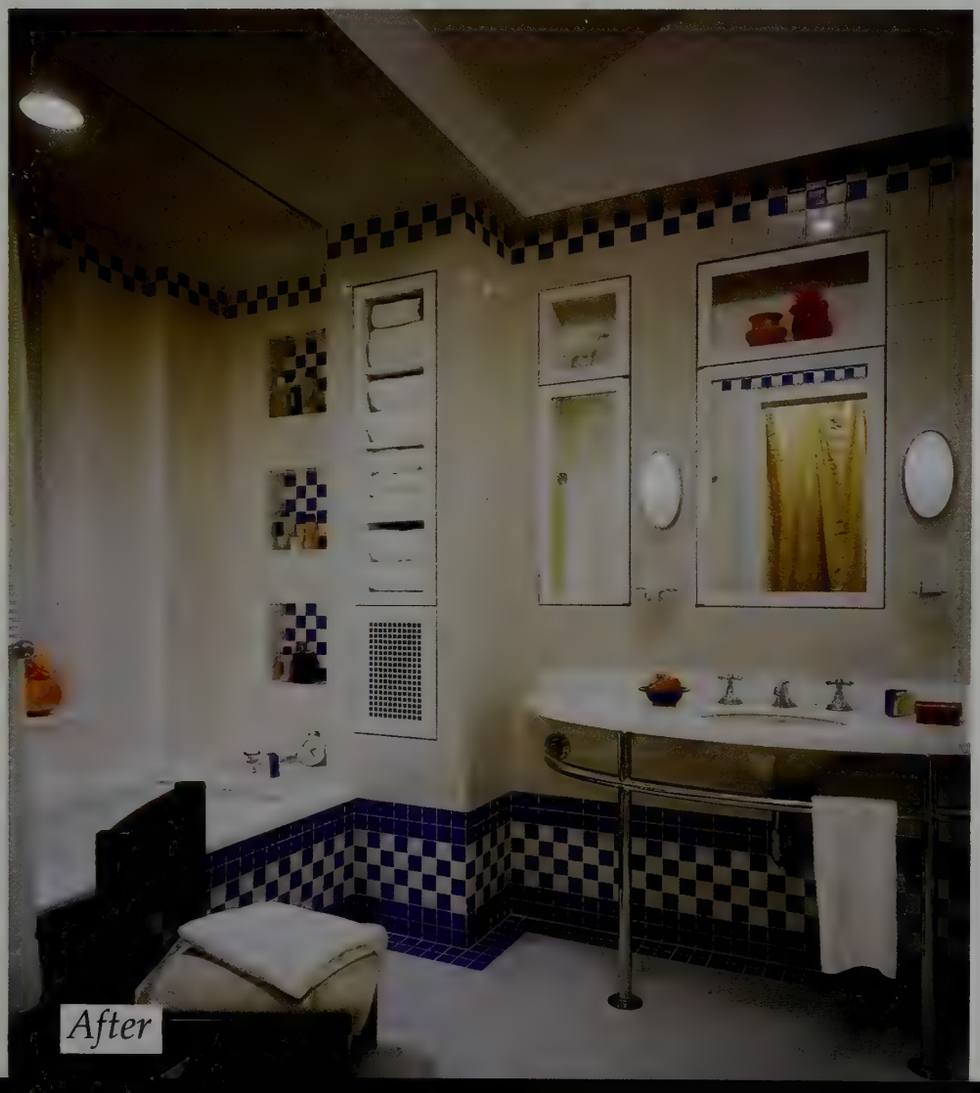
Enlarging the adjacent living room forced Porter to "radically reconfigure the bath," he comments. ABOVE: The pipes to the water tower on the top of the building had to be accommodated.

The cornflower blue is "a playful departure from subtlety," says the architect. "We wanted a different saturation and vibrancy." ABOVE: The wall surfaces in the tiled bath encase shelving and storage.

are counterpointed by stainless-steel detailing, and the pieces' severe rectilinear lines combine with curves that echo the contour of the barrel-vaulted ceiling.

The prodigious remodeling effort moved along under the construction supervision of Tom Bishop (now with Venezia Bishop and Partners). "We didn't realize how nice it was going to be until the bedroom was completed," the wife says. "And then we were excited." Now the views, the spaces, the architectural detailing and the built-in furnishings—along with the colors, fabrics and art (and even Jazz, the couple's bull terrier)—appear seamlessly integrated. The husband, whose favorite place in the apartment is the long bank of window seating in the living room, says, "Friends are stunned; they walk in and run to the windows." The wife admits she is still surprised as well. "It reminds me of a theater set," she says. "You come in and think, 'Oh, that's a backdrop,' and then you realize it's real. I hope we never really get used to it." □

"When Ted replied, 'We don't do draperies,' we knew we had the architect we wanted."



RIGHT: In the wife's bath, the ceiling vault complements that of the master bedroom, and the curve is a strong counterpoint to the grid patterns. Porter designed the chrome-and-marble vanity. The black-ash chair is circa 1930.



ABOVE: Porter combined two smaller bedrooms into a master bedroom. The cavity between the structural beam and the window was utilized as a bank for soffit lighting.

After



In Progress



In Progress

ABOVE: The glazing is substantial. "Working here, I was constantly thinking how permeable the outside was and how the owners would have to hold it out," Writer says.

ABOVE: The vaulted ceiling was meant to differentiate the sleeping area from the rest of the master bedroom. The room is the only one in which the moldings are painted.





BEFORE PHOTOGRAPHY COURTESY DAVID AND WENDY GINSBERG

ABOVE RIGHT: "It was a derelict house," says Ron Mann (above) of the San Francisco Victorian he renovated for David and Wendy Ginsberg. "I always feel you can make something wonderful with your energy, desire and love, so I go for it."

"It was an exercise to make the exterior visually pleasant but keep it low-key—the real design is inside," Mann says. RIGHT: The clapboard façade is painted khaki with charcoal trim.



A RADICAL VICTORIAN

BOLD SHAPES REDEFINE A SAN FRANCISCO HOUSE

INTERIOR DESIGN BY RON MANN TEXT BY PILAR VILADAS AFTER PHOTOGRAPHY BY JOHN VAUGHAN

Take one modest San Francisco Victorian house with a cramped floor plan and dark rooms, add one very bold northern California designer—Ron Mann—and what do you get? A house that has been transformed into something you might call Victorian Contemporary. Mann, with a few authoritative moves, turned a down-at-the-heels fixer-upper into a series of dramatic spaces, full of light and air yet with all the warmth that befits a home for a growing family.

The house's owners, David and Wendy Ginsberg, own the Ginsberg Collection, a San Francisco–based company that sells its own furniture and



Before

INSET: "One of the first things I did was to find the structural members and the walls we'd have to leave in order to hold the house up," says Mann. "There really weren't any architectural details worth salvaging."

"The house was three stories high," he says. "I figured the staircase might as well be sculptural while it was doing its job of being a stairway." The stair railings, made of winding aluminum-plate ribbons, are set into a Sonotube-wrapped structural post.

After



"The rooms were small and there was very little light," says David Ginsberg. "Ron blasted the whole thing open and injected charm and character where they'd been nonexistent." Mann raised the living room floor—"Putting it on a stage gave it importance," he says—and designed pierced-wood shutters for the windows. Lamps and cube tables, which hold African artifacts, are made of tapered Cor-Ten steel. Hand-printed cotton fabrics are by Louise La Palme Mann. INSET: The living room "before detonation."

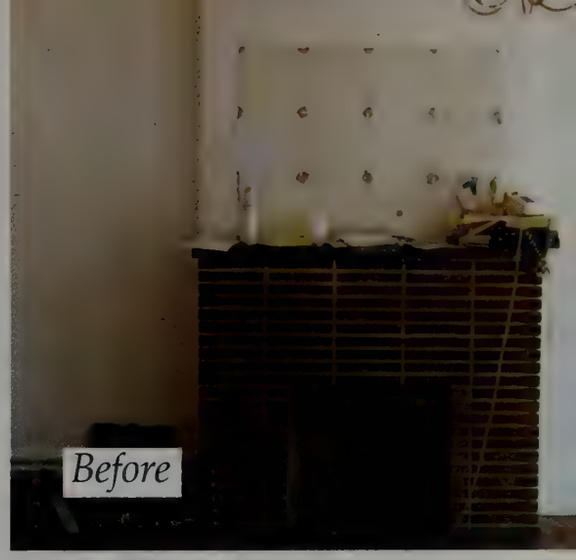
After

Before

decorative accessories from around the world. After Mann designed their showroom several years ago (the firm also sells Mann's furnishings), the Ginsbergs asked him to renovate the house they had bought for their family, which includes four school-age children and, Wendy Ginsberg jokes, the children's "hundreds of friends."

That lifestyle involved plenty of entertaining ("We wanted an open kitchen so my wife wouldn't be left out of the fun," David Ginsberg says) and collections of antiquities and tribal art

Certain materials are the designer's hallmarks, such as the Douglas fir timbers.



RIGHT: Mann reshaped the living room walls, eliminating the brick fireplace. "Anything of value had been stripped away, and the fireplaces weren't even real," he says.



"Ron really addressed the needs of our family life," says David Ginsberg. "The materials he uses are practically indestructible." ABOVE: Shelves in the living room hold a Ming Dynasty vase and antique Igorot baskets from the Philippines. Mann crafted the bleached Douglas fir mirror frame out of recycled wood planks.



"I find all the dead areas of a house and bring them to life," says Mann. LEFT: Tearing out walls and doorways that separated the parlors, he created "a house that would step down and blossom before you."

BELOW: "I painted the Sonotube columns a burnished red-brown color, and then David spent hours and hours rubbing them with oxblood shoe polish so they'd look like cordovan leather," Mann says. The study, with shelves of bleached Douglas fir planking, is furnished with a kidney-shaped desk by Mann and woven-leather armchairs. Mann's Cor-Ten steel palm tree sculpture is juxtaposed with antique African spears.



that the couple hoped to display without cramping their children's style. "Ron's at his best when you present him with requests that are seemingly in conflict," adds Ginsberg, "like requesting eleventh-century ceramics in a house and asking that your kids be able to run free through it." This posed no problem for Mann. "I wanted this to be a young house," he says, "with the first floor a communal space."

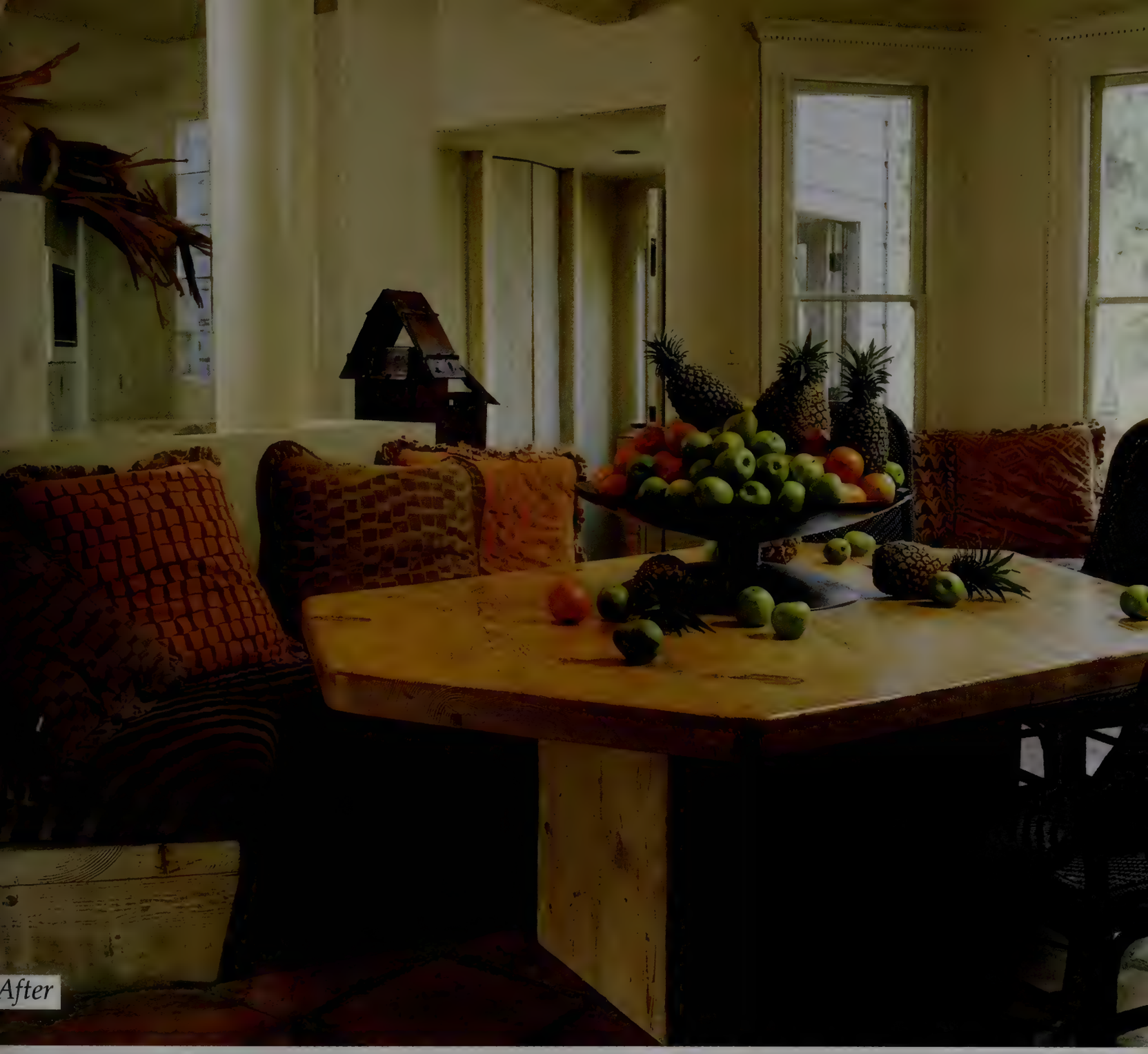
The designer's first move was essentially to gut the house's three-story interior, adding new shear walls to meet seismic codes. On the first floor, Mann altered the traditional Victorian double-parlor configuration of the rooms by raising the floor of the living room (the former front parlor) seven inches. "Before, the living room looked almost like an entrance hall," he notes. "Now, it's very dramatic to look down to the study, dining room and kitchen." The study Mann mentions was the back parlor; the Ginsbergs' collections are displayed there, safely out of the path of high-spirited children. And the kitchen opens onto the dining room, where a large table with banquette and pull-up seating accommodates as many as twelve at mealtimes. A second banquette, built in under the window, provides overflow seating. "Most people would be afraid of all those large-scale built-ins," says David Ginsberg, "but Ron taught us that you have to have some anchors in your architecture."

Mann's masterful way with forms and materials makes this very much a modern interior. Certain materials are the designer's hallmarks, such as the massive Douglas fir timbers that he rescues from demolition sites and recycles. He used them for shelves, mirror frames, closet doors, tables, seating and kitchen countertops and drawers. Another staple is Cor-Ten steel, used for the "Baby Grand" desk in the library and the palm tree sculpture that frames a view of the dining room.

One of Mann's more recent inventions is the set of pierced-plywood shutters in the living room; they admit light while preserving privacy, and they look like abstract sculpture. For the stairs, Mann's fondness for the ribbon form produced a trio of undulating aluminum-plate strips that create a sort of modern balustrade. This shape is echoed in the master bedroom's headboard, designed as a series of woven, wavy ribbons upholstered in Chinese straw matting.

Colors and materials, such as the taupe and khaki tones on the walls, the black-and-white Berber carpeting and the Mexican Saltillo floor tiles, are repeated throughout for a sense of expansiveness and visual flow. "Your eye is not interrupted every second by something new," Mann explains.

He wrapped the house's existing wooden structural columns in cardboard Sonotubes that were painted a "dark Mexican clay" color and then, at David Ginsberg's suggestion, rubbed with several layers of shoe polish. The results are "quite beautiful," Mann says. "They look like mahogany-colored leather." The fabrics in the house were all designed by Louise La Palme



Mann, the designer's wife, whose line of hand-printed fabrics is called Mann-O-Prints, a pun on her name and the Spanish word for hand, *mano*.

Behind the house, Mann turned a concrete-paved backyard into an appealing party and play space with terraced decks stepping down from the kitchen that are filled with plants and ceramic pots as well as Mann's bamboo-pole "tepee" sculptures.

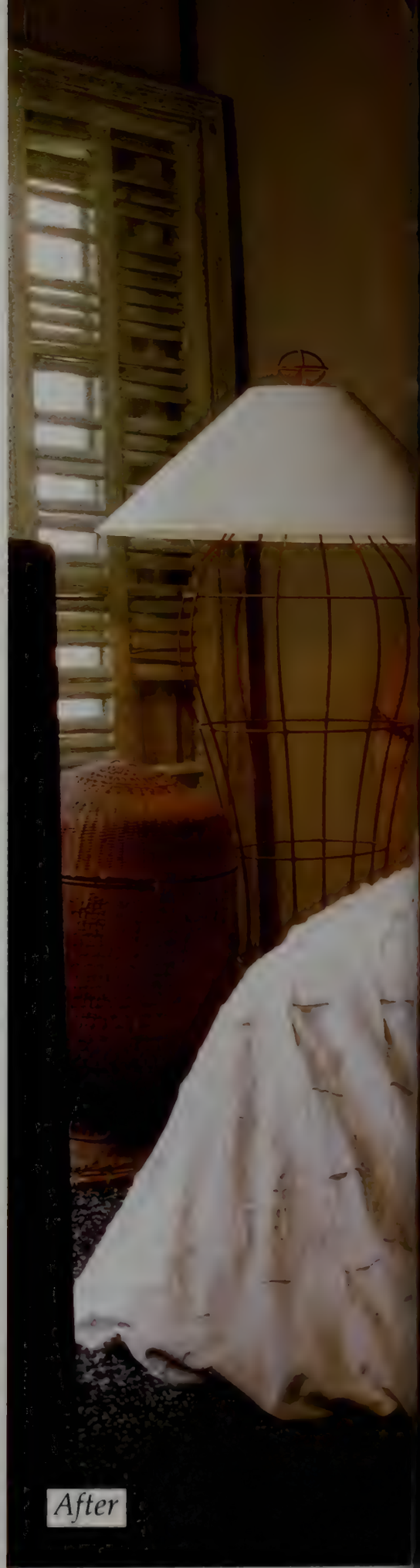
The result of the designer's efforts is certainly dramatic, but the house is

RIGHT: "The whole Victorian dining room with the built-in china cabinets came out—they wanted it very simple and they didn't want to keep anything," says Mann. "I put the cooktop in where there had been a wall."

"To me, the house feels like one big room with lots of nooks and crannies," says Ginsberg. ABOVE: In the dining room, the banquette edges the kitchen counter. Douglas fir and hand-printed cotton fabrics recall the living room. The six-sided table "can seat twelve with ease," the designer says.







ABOVE AND RIGHT: "The entire space was gloomy and uninhabitable," says Mann. "The master bedroom was quite generous, but the challenge was to design a room comfortable enough for four kids to pile into the bed to watch movies with Mom and Dad." Cutwork cotton on the pillows and bedcovering complement the sculptural headboard, which is upholstered with Chinese straw matting.



still what David Ginsberg terms "simple and unpretentious, with a warm feeling." Mann himself is particularly proud of the house. "It's fun to get rid of the elements that make a place depressing and gloomy and instead make it bright and inviting," he says. "To me, this house is one of my best accomplishments." □

LEFT AND BELOW: In the kitchen, Mann had to tear everything out before rebuilding with Douglas fir. "They wanted a straightforward kitchen, but it still has angles to it," says Mann. "And it had to be strong—the handles on the drawers are like ladder rungs because I knew the kids would climb on everything."

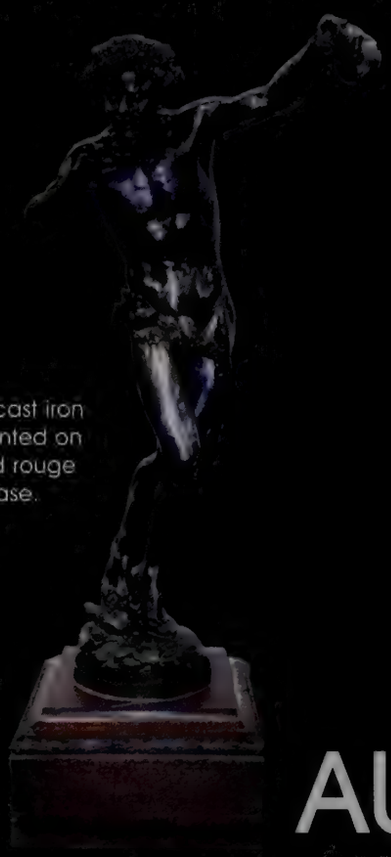






INSET: The back of the house was "like a city dump," Mann says. THIS PAGE: He built an elevated and terraced deck that descends to the back garden, a paved playground that functions as a "ball and tricycle court" ornamented with bamboo-pole tepee forms and plantings in ceramic urns.

Red Baron's Antiques



Monumental cast iron Bacchus mounted on a bronze and rouge marble base.
7'h



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ADDING ON TO A JEWEL
continued from page 149

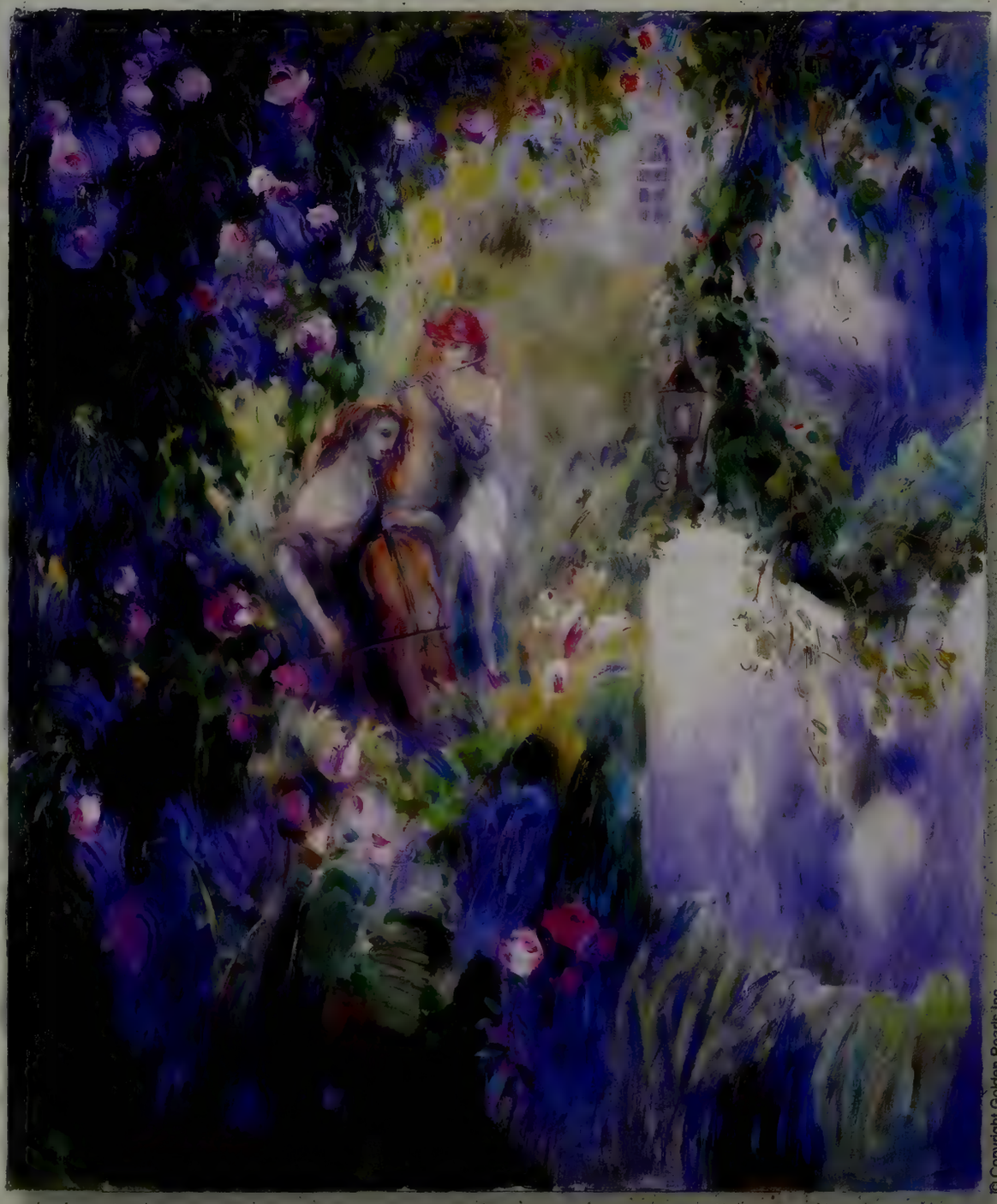
adjacent to one another. A corner bath and white-lacquered built-in closets allow each to serve as extra guest quarters. Through a sequence of French doors, both take advantage of the glass walkway overlooking the ocean; motorized mesh blinds that swing open and lock into place provide privacy and protection from the glare, while admitting sea breezes and the murmur of the surf. There is a small curved balcony, like a crow's nest, at the top of the east stairs for viewing the highway and the hills.

"For me, the important thing about this house from the beginning was not only making a wonderful place to live at the beach but dealing with the climate and light of California," says Meier. "It seemed to me that the addition should continue to explore the idea of spatial progression and should allow you to step outside from every room." Indeed, stepping onto the walkway, with its pipe railing, gives the feeling of being on the bridge of a ship heading out to sea.

> Meier's fear that the addition would impair the human scale has proven unfounded.

"It all turned out much better than anyone had expected," says Norman Ackerberg. "And the house now works more efficiently." The success of the addition has encouraged Meier to consider how his houses have been modified over time by a change in ownership, practical needs or style of living. "Sometimes a house adapts to those changes, sometimes not," he reflects. "Before, my thought was, A house is what it is. Now I think that with the proper attitude, it's possible to change a house for the better and give it a new life." □

H A I L A N



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"Le Jardin de la Musique"
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DESIGN RESOURCES

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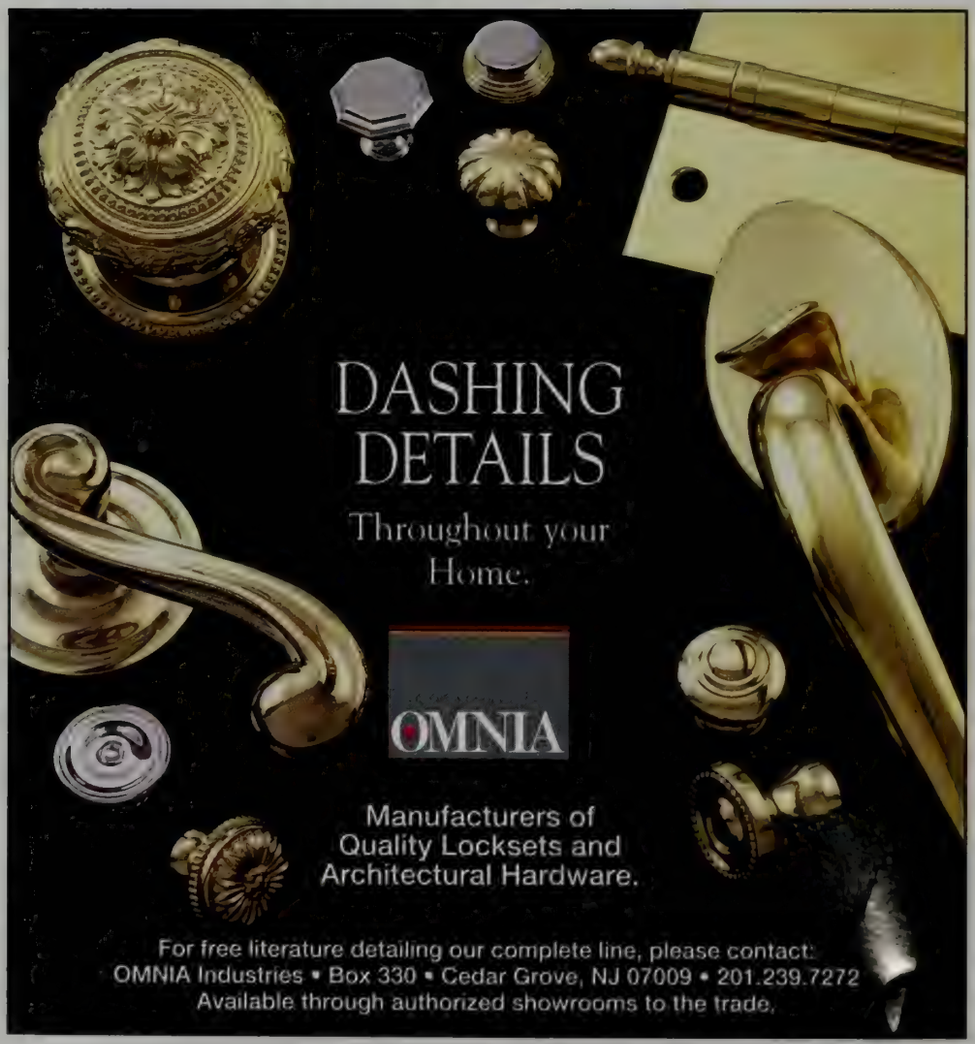
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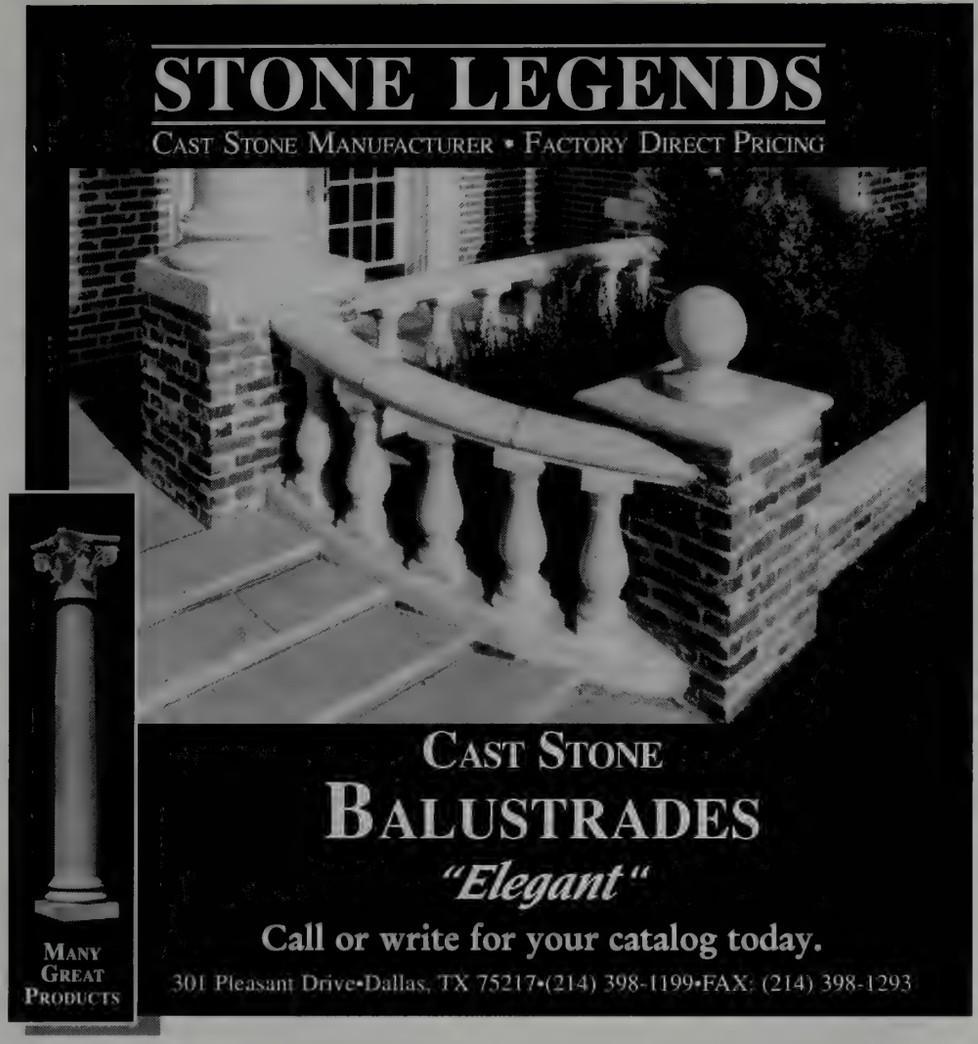
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85. MONICA V. A beautiful shop on the Post Road in Westport, CT, in a circa 1820 colonial displaying imported Louis XV and Louis XVI style furniture. Featured are chairs, footstools and beds covered in French and Italian fabrics. Magnificently finished consoles, tables, mirrors and sconces complete the setting. Catalogue $2.50.

86. NATIONAL UPHOLSTERING CO. Western Collection. New brochure with additional designs. Designs that are not trendy, but classic and built with the quality to be used with pleasure for many years.

87. NEFF KITCHENS. Extraordinary kitchen and household cabinetry that meet the quality and design standards formerly only European manufacturers could offer. Exquisite styles, custom finishes and unique accessories provide new design freedom at a value point that will appeal to the North American Market.

88. NEW YORK SCHOOL OF INTERIOR DESIGN. Our tradition of excellence and renowned faculty enable us to offer unparalleled instruction in a full range of interior design subjects. For a catalog of our acclaimed course offerings, please call 212-472-1500 or 1-800-NYSID and ask for extension 1060.

89. O. HENRY HOUSE LTD. The mark of excellence in fine custom upholstery to the trade. The hallmark of O. Henry's custom upholstery is found in the style, comfort and beauty of each piece. We offer six weeks delivery after fabric arrival. All of our frames are kiln dried, corner blocked and double dowled, and sprung up with eight-way hand tieing. Custom sizing is available. For catalog information call 910-431-5350. $50 (rebatable with order).

90. ORREFORS. Color brochures featuring beautiful handmade Swedish crystal vases, bowls, candlesticks and other decorative accessories. For information on Artglass, contact Gallery Orrefors Kosta Boda directly at 212-752-1095.

91. PAIGE INNOVATIONS INC. FLATPLUG from Paige Innovations is the new revolutionary 1/4" thin electrical plug. Full-color brochure highlights unique design and child safety features and locations available. A must for every home decorator or new parent. Call 1-800-461-1648.

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92. PATTERSON, FLYNN & MARTIN, INC. Brochures and postcards featuring exciting designs and superior quality carpeting. PFM offers a wide selection of contemporary and traditional floor coverings for both residential and contract requirements. Available through designer's showrooms. $2.

93. PEARSON COMPANY. Full-color brochure displaying room scenes of top quality, traditionally styled upholstered furniture. Brochure unfolds to reveal cut-away of sofa to explain superior internal construction features. Pearson offers nearly 500 styles and 1000 fashionable fabrics plus many optional treatments. Available through retail stores and interior designers. $1.

94. PERRY ART GALLERY/LOGO ART CORP. Tearsheets and biography on gallery artists like Tarkay, Schluss, Ohana, Azene, Francis.

95. PHYLRICH INTERNATIONAL. For the last four decades, Phylrich International has been creating plumbing fixtures and hardware for fine homes. Currently we offer 122 completely coordinated series which are available in any of 17 hand polished and satin finishes. Each and every selection is individually manufactured according to our clients specifications and is covered by a lifetime warranty. Please call or write to view a few of the options that Phylrich International will create for your home.

96. PLAIN & FANCY CUSTOM CABINETRY. A new, full-color guide brings custom cabinetry to any room of your home. Our 12-page brochure includes practical designs for kitchens, baths, studies, home theaters and more. Learn the distinctive qualities of Carriage House, Medley, Plain & Fancy and Richland lines, also Weatherburne Decorative Accessories. Choose from traditional to contemporary cabinetry in finishes including custom matched stains, glazes and colored enamels. Helpful information on door styles, woods and special purpose cabinets and accessories to get your project started. $2.

97. RAREWOODS, SANTA FE. The Rarewoods Collection is handcrafted furniture made from recycled railroad ties from Africa. Naturally weathered, these ancient hardwoods provide distinctive character to your home or office. $7.50.

98. RED BARON'S ANTIQUES. Auctions and retail featuring over 2500 lots of architectural embellishments, fine antique and collectibles including: exquisite bronze, gold and crystal chandeliers; sculpture and statuary in stone, marble and bronze; stained glass windows and ceiling domes; marble, stone and wooden mantels; fine furniture and decorative arts; backbars and saloon decor; carousel horses, barber chairs, jukeboxes, 50's and 60's memorabilia.

99. ROSECORE CARPET CO., INC. Rosecore Carpet, where the customer is our first concern, is offering a 10-page fold out brochure featuring the "Wilton Gallery Collection" with color photos of over 30 stock Wilton rugs and their coordinating borders. $3 to the decorative trade.

100. RUTT CUSTOM CABINETRY. Rutt Custom Cabinetry Collection. Rutt's new 100-page full-color Design Folio of custom cabinetry will inspire your creativity. Filled with classic styles that span the centuries, it offers design concepts for virtually every room in your home, from the only cabinetmaker in America who will design, cut, fit and finish to your exact specifications. Rutt Custom Cabinetry: $15.

101. S.J. SHRUBSOLE, CORP. Antique English and American silver of the early 17th, 18th and 19th

centuries. Irish and English Georgian glass. Estate and antique jewelry. We would be glad to send full details and illustrations upon request on items of your choice.

102. **SCHONBEK WORLDWIDE LIGHTING INC.** Schonbek, doing business since 1870, is the largest manufacturer of crystal chandeliers in North America. We are committed to excellence in design and manufacturing, combining innovative techniques with old world artistry in the creation of each individual chandelier. Our literature package portrays over 500 designs ranging from contemporary to traditional. Custom designs, using existing styles or original design work, are available upon request. $10.

103. **SCHUMACHER.** A comprehensive manual on how to work with an interior designer. It takes you through all the necessary steps, from determining your style to finding, interviewing and hiring the interior designer, who will bring the room you've always dreamed of to reality.

104. **SEATTLE DESIGN CENTER.** The ultimate resource in the Pacific Northwest for fine furnishings, accessories, artwork and wall and floor coverings. Brochure describes design services available and hours SDC is open to the public.

105. **SIEMATIC CORPORATION.** *The SieMatic Kitchen Book*, the most comprehensive information planning guide of its kind, contains 144 full-color pages illustrating the finest in European Kitchen Interiors expertly designed to fit your floor plan, as well as your individual lifestyle. $14.50.

106. **SILAS SEANDEL STUDIO.** One-of-a-kind wall sculpture and free standing sculpture, fountains and sculptured furniture all executed in metal or stone, often in combination. Most of the furniture, which can be made in any size or finish, features maintenance characteristics.

107. **SM AUTOMATIC.** *Motorization for Interior Window Coverings*. A color brochure showing the most technically advanced products available today. The complete line of motorized systems are detailed showing how easy it is to have your draperies, blinds and shades effortlessly operate at the flip of a switch or the touch of a button.

108. **SMALLBONE KITCHENS.** Hand-made English Cabinetry now available exclusively through SieMatic Kitchen Interior design showrooms throughout the United States and Canada. The 92-page, full-color *Smallbone Design Idea Book* illustrates the finest handcrafted furniture for kitchens, bathrooms and bedrooms designed in the time honored English tradition. $17.50.

109. **SMITH & WATSON.** Our 120-page catalogue of fine English reproduction furniture for the home and office is available for $10. Hundreds of illustrations of chairs, tables, desks, mirrors, etc. All in the traditional manner.

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112. **SPEER COLLECTIBLES.** Our 112-page, four-color catalog features the world's finest crystal, bronze, marble, porcelain and solid brass lamps; as well as chandeliers and other hand-crafted accessories. $10.

113. **STARK CARPET CORP.** This catalog containing many of the company's designs and colorways is available to designers and architects at $15. Also available, *An American Approach to Antique Carpets.* The third hard-cover edition of Stark's extensive antique carpet collection is $50.

114. **STONE LEGENDS.** Classically beautiful architectural elements. Stone Legends' cast stone is a highly versatile architectural precast building material that looks like, is stronger than, weathers better, has greater color consistency, can be reinforced and cost less than natural cut stone. We offer nationwide delivery and factory direct printing.

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116. **STUDIO STEEL.** Exceptional handwrought metalwork. Specializing in handmade wrought iron chandeliers, sconces and lanterns. Classic and custom designs. Catalog $2.

117. **SUMMER HILL LTD.** Summer Hill is a unique line of furniture, fabrics and wallcoverings made to last from generation to generation. Timeless yet fresh, the designs are created by Rela Gleason, exclusively for the collection. $5.

118. **SUMMIT FURNITURE.** The ultimate in multi-environment furniture, extraordinary design crafted from solid teak. The choice of interior designers for great homes, resorts, embassies and yachts. Available materials represent the First Cabin, Aperture, Picket, Bistro and Sources lines by designer Kipp Steward, and the exciting new Sun Deck line from designer John Munford. Fax or call for information and the location of your nearest international agent or showroom.

119. **THERMADOR.** Thermador's ExtraLow™ Cooktop allows you to cook temperature-sensitive foods without hot spots or burning. The low output flame is achieved by cycling the flame on and off throughout the cooking process. The result is an easier way to melt chocolate or prepare a delicate sauce. All without sacrificing performance at high-output temperature settings. Thirty" or 36" ExtraLow Cooktops are available in black or white glass or porcelain enamel or a stainless steel finish. For more information call 1-800-656-9226, ext. 13.

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121. **TOUT PARIS, INC.** The Source Guide To the Art of French Decoration. Possibly the best Paris guide ever published. Covers all sources: from art and antiques, architectural elements and artisans to wine cellar equipment. $39 plus $4 shipping.

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124. **VELUX-AMERICA INC.** The Complete Guide to Roof Windows and Skylights. Create light-filled spacious interiors in new home and remodeling projects with VELUX Roof Windows and Skylights. Free, full-color guide is filled with design ideas and helpful information on converting attic space, building energy efficient sunrooms, and brightening every room in the house with natural light. New Comfort Plus insulated glass unit insures indoor comfort by protecting against heat gain, as well as blocking 99.9% of UV rays. Write or call toll-free 1-800-283-2831.

125. **VENT-A-HOOD.** A new 12-page catalogue from the original manufacturer of kitchen ventilation equipment, includes color photographs, specification drawings, installation information and a review of custom features and decorative items. Styles shown, include wall mount and island hoods, plus models specifically designed for use with commercial cooking equipment. $2.

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127. **WATERWORKS.** Waterworks is pleased to offer its first full-color catalog featuring many of its exclusive range of bath fittings and fixtures. Each product in the catalog reflects Waterworks' dedication to classic design and the quality of limited production. Waterworks product selection addresses a complete range including faucets, tub fillers, showers, accessories and bathtubs. Waterworks' extensive collection of tile, stone and mosaics are seen in many of the photographs. For more information please call 1-800-89-WORKS. Catalog $8.

128. **WENDELIGHTING.** Send for full-color, 20-page brochure showing the beautiful interior and landscape lighting techniques of Wendelighting's contour optical framing projectors. Ideal for illuminating paintings, sculpture and objets d'art. For more information call 1-800-528-0101 or send $2.50 for the brochure.

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131. **ZEN ASSOCIATES, INC.** Specializing in landscape architectural design series for both interior and exterior, contemporary and traditional Oriental gardens. Full–color brochure available upon request. $5.

■

Scene in Bermuda

A native Bermudian—"My father's family was from England. They stayed in Massachusetts for 20 winters, then moved to Bermuda in 1650"—Tom Butterfield has dedicated himself to finding and buying the works of artists the world over who sketched or painted Bermudian scenes in decades past. As director of the Masterworks Foundation, which he founded in 1987, Butterfield so far has located 21 watercolors Winslow Homer painted during the course of two visits in 1899 and 1901, 12 charcoal-and-pencil drawings by Georgia O'Keeffe and four Andrew Wyeth watercolors. The search for more paintings of Bermuda continues. "Just when you think you've turned up all the big names, you discover another. It turns out Augustus John may have painted on Bermuda. We have found two watercolors by his daughter," Butterfield says. He's planning a centenary show in 1999 of Homer's first visit to the island, and the Metropolitan Museum of Art in New York has promised to loan its three Homer paintings of Bermuda, one of them *Yellow Bungalow, Bermuda*, for the exhibit. The Masterworks Foundation, 97 Front St., Bermuda House Lane, Hamilton HM 12; 809-295-5580.



COURTESY THE MASTERWORKS FOUNDATION

La Maison du Gouverneur (Les Bermudes), 1917, by Albert Gleizes

Flights of Fantasy

Peter Marino, Robert Metzger, Juan Pablo Molyneux, and partners Jed Johnson and Alan Wanzenberg are some of the New York designers who have already made a beeline across the Atlantic to London's new antiques shop **John Hobbs Limited**. Opened in two adjacent shops with a total of 12,000 square feet by longtime Paris antiquaire Ariane Dandois and Londoner John Hobbs, the business is targeted to look like "a contemporary museum with interesting antiques," says Hobbs. "We're not doing period rooms; we want people to use their imagination," says Dandois. Characteristic of their point of view are an 18th-century German Rococo console table with a gargoyle carved into the decoration and an early-19th-century Italian fantasy chair in the shape of a crab. John Hobbs Ltd., 105–107 Pimlico Rd., London SW1W 8PH; 71-730-8369.



COURTESY JOHN HOBBS LTD

A fantasy crab chair with a back that opens and closes

Cuisine Theme



Paris may be a long way to go for accessories, but that's where Los Angeles–based designer Craig Wright heads. The contents of **Au Bain Marie** are Aud Clement's vision of how household accessories should look. Clement, a former food critic for several French magazines, opened the first Au Bain Marie shop in 1977, stocking it with antiques relating to gastronomy. After moving a few times, she is now nestled between the Hôtel Crillon and the Lanvin boutique and has started manufacturing reproductions and her own designs for glass, majolica and flatware.

Clement does brisk business in linens, and while she carries the major crystal and china lines, she continues to sell antiques. Most notable among her vintage items: a 19th-century picnic basket with a leather interior and sterling trim, silver champagne buckets, wine decanters with silver ornamentation, inkpots (above) and silver menu holders. In keeping with the shop's theme, the walls are hung with artwork associated with cuisine. Au Bain Marie, 10 rue Boissy d'Anglas, 75008 Paris; 42-66-59-74.

continued on page 192



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COURTESY JOHN STEFANIDIS

Circular Table from John Stefanidis's Cut-Out Range



COURTESY JOHN STEFANIDIS

Side Table of solid iroko from the Cut-Out Range

Designers' Furniture



JOHN VAUGHAN

Two new furniture collections from **John Stefanidis** take their place at the John Rosselli showroom in the D&D Building this spring. The oak chairs and tables in the Cut-Out Range, which Stefanidis characterizes as very innovative, feature curly cutout legs and decorative stretchers. All of the pieces in the Alexander Collection—chairs, stools, ottomans and pedestal tables that Stefanidis has made for clients over the years—have a common theme: ebonized turned legs. To the trade only. John Rosselli & Associates, D&D Building, 979 Third Ave., Suite 701, New York 10022; 212-593-2060.

Sally Sirkin Lewis has taken over a small space on the same floor as the J. Robert Scott showroom in the D&D Building, where she has created **Chairs, Chairs, Chairs,** a "museum-style" showroom for J. Robert Scott chairs—50 different types in all, from fauteuils to dining chairs, displayed on movable platforms. The chairs are, of course, upholstered in an array of J. Robert Scott fabrics. To the trade only. Chairs, Chairs, Chairs, D&D Building, 979 Third Ave., Suite 237, New York 10022; 212-755-4910.

Randolph & Hein is also expanding in New York and San Francisco. The expansion started last year in the Bay Area with a separate boutique and entrance for **Therien Studio Workshops** furniture, an offshoot of the antiques store Therien & Co., which has grown to a line of 40 pieces incorporating such design elements as classic scrolls, frets and inlays in more contemporary forms and proportions and using exotic woods. This spring, Randolph & Hein will take on several thousand more square feet in New York's Fine Arts Building, where it already occupies almost three floors, and it will add on a similar amount of space in San Francisco's Galleria Design Center. To the trade only. Randolph & Hein, 232 E. 59th St., New York 10022, 212-826-9898; 101 Henry Adams St., San Francisco 94103, 415-864-3550.



COURTESY J. ROBERT SCOTT

Therien Studio Workshops (top) in San Francisco's Galleria Design Center

Chairs, Chairs, Chairs, a new showroom for J. Robert Scott (above)

Swatch That Space

Competitors Osborne & Little and Colefax and Fowler recently tied the knot and launched a new Los Angeles showroom in the Pacific Design Center with several other American and European fabric houses. **Oakmont** is a joint undertaking of the Cowtan & Tout family of fabrics (which includes Colefax and Fowler and Jane Churchill), the Osborne & Little group (which includes Nina Campbell and Designers Guild), Fonthill and Pierre Frey, Dufour and such smaller houses as Rogers and Goffigon and Helene Wainwright. Furniture designed by Nancy Corzine exclusively for Oakmont will showcase fabrics by each of the houses represented.

Oakmont manager Key Hall spent six months designing a showroom with enough vignettes to display the collections of each fabric and wallpaper house—there are about 2,000 fabric swatches and nearly 800 wallpaper samples. To the trade only. Oakmont, Pacific Design Center, 8687 Melrose Ave., Space B647, Los Angeles 90069; 310-659-1423.



JOHN ADAMS

Oakmont's new Los Angeles showroom

continued on page 194

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In the Showrooms

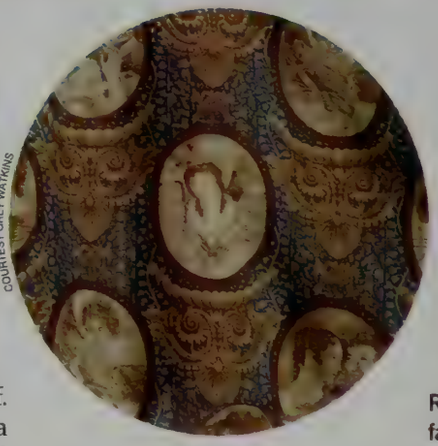
Colefax and Fowler (212-753-4488) has just completed its 60th year, and to celebrate has created and re-created a number of period fabrics and wallpapers in vintage English style that are available in the U.S. at Cowtan & Tout. *Jubilee Rose*, the signature fabric of the collection, has bunches of oversize Victorian roses in faded pink, beige and reddish brown against a background of faint beige stripes. *Bowood* is a glazed chintz re-created from a Victorian fabric found by John Fowler at Bowood House in the 1930s; it shows life-size bouquets of pink garden roses against a faint green crisscross motif. **Jane Churchill**, an affiliate of Colefax and Fowler, has a charming collection of *faux*-naïf printed fabrics called Square Dance, based on American country motifs. *Ducks* has white panels with images of decoys in profile set against sawtooth stripes of slate blue. *Fat Animals* is just that: In squares of blue separated by strips of pink plaid are profiles of positively blimplike horses, pigs, cows and sheep, whose bodies are sheathed in printed geometric designs. *Sampler* is a patchwork-style design with pictures of red farmhouses, cows grazing, huntsmen on horseback and orchards, mostly in reds, greens and yellows.

Eisenhart Wallcoverings Company (212-661-5300), based in Hanover, Pennsylvania, has come out with a collection of wallpaper called Natural Surroundings that is printed entirely on recycled paper. The wallpapers themselves are quiet, with such designs as a small print of a fern scattered across a beige background, a basket-weave print that comes in pastel tones, and a narrow, spare stripe with a diamond pattern on a beige background. A collection of borders—not on recycled paper—has an animal theme. One border has panels of trout, each surrounded with a small border of tile images and each labeled "rainbow trout," "brook trout," etc. Other borders have sparrows in boughs of cherries, ducks and African veldt animals.

Continuing with the pictographics, **Grey Watkins** (212-371-2333) has a printed fabric on a cotton-and-linen union cloth called *Desiree*. Against an elaborate striped background of coral and vine designs are framed ovals. In each oval are Regency faces in groups: three women who resemble the Brontës; a lady and a soldier smelling a posy; three women in hats, plumes and ruffles. This comes in brown on blue, brown on brick red, gold on rose and caramel on mauve.

Roger La Viale (213-654-6312), based in New York, is manufacturing woolen fabrics usually used for men's suits as upholstery and even drapery fabric. The fabrics include Donegal and Scotch tweeds, cavalry twills, tattersall checks, houndstooth checks, glen plaids, chalk stripes, gabardines and Irish linen. A cream worsted flannel called *Doeskin* is being offered as drapery material.

In the black-and-white department, **Stroheim & Romann** (718-706-7000) has some stunning designs in a large and diverse group of collections. In the Marquette Collection is a woven design called *London* of interlocking circular links taken from a Gothic Revival iron fence, with the links in shaded white and a quatrefoil image in the middle of each circle. In the Aurora Collection, which is devoted to prints, there is a design called *Tuscania* that has Adamesque flowers and scrolls in coffee and beige on a black linen background. **JAB**, the German parent company of Stroheim, has shown a lot of European-style Kool-Aid flower prints. Now it is making a radical departure with several collections of printed fabrics. One collection, called The Village, has various country images in updated, smart styles. *Interlaken*, a design printed on cotton, has squares of simply drawn flowers in red, blue and yellow alternating with squares of a bold black-and-white check hand-drawn in primitive style.

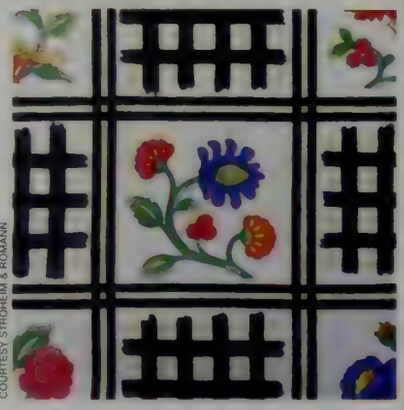


COURTESY GREY WATKINS

Desiree (left), a printed fabric from Grey Watkins

Interlaken (below) from JAB, at Stroheim & Romann

Roger La Viale's wool menswear fabric on an ottoman (bottom)



COURTESY STROHEIM & ROMANN



COURTESY ROGER LA VIALE



COURTESY COLEFAX AND FOWLER



COURTESY EISENHART WALLCOVERINGS COMPANY

Jane Churchill's *Sampler* (above), at Colefax and Fowler

A border of trout from Eisenhart Wallcoverings Company (left)

A Craving for Carving



COURTESY MACK S. HEADLEY & SONS

Private craftspeople making classic furniture by hand with the kinds of wood and tools used in the 18th century are becoming highly treasured sources for designers.

Mack S. Headley & Sons, located near Winchester, Virginia, for four generations, has placed reproduction 18th-century furniture in the White House, the State Department and at Colonial Williamsburg, as well as with retail clients. Among the prize pieces made by Jeff Headley, his father, Mack Headley, and his partner, Steve Hamilton, are a Connecticut chest-on-chest ($9,500) and a Hepplewhite sideboard (left) with oval panels behind the drawer pulls and swags of flowers and bows on the legs ($7,200). The Headleys will also do restoration work and copy antique furniture from pictures. Mack S. Headley & Sons, Route 1, Box 1245, Senseny Road, Berryville, VA 22611; 703-955-2022.

The Southampton Company imports handmade reproductions from England for its parent company, **Southwood Furniture Corporation**, located deep in furniture-land at Hickory, North Carolina. Made with a certain Mannerist sensibility are such pieces as the "Windsor Gothick Armchair" ($2,173), with its pointed back, and the lowboy "Wenlock Queen Anne Chest" ($2,249), made of burl elm. The Southampton Company, Southwood Furniture Corporation, Box 2245, Hickory, NC 28603; 704-465-1776.

John W. Goff, a furniture maker located in the Sorrento Valley in southern California, has been making reproductions of Chippendale and Townsend-Goddard pieces for the last 13 years. The latter are the 18th-century highboys, secretaries and chests-on-chests embellished with both concave and convex shell designs in a style distinguishing their Rhode Island makers. Goff, using such materials as Hawaiian koa wood, prices the Townsend-Goddard chests at approximately $13,750. Long believing that he was the only craftsman making 18th-century-style furniture in southern California, he is now branching out and is represented at Randolph & Hein showrooms in Los Angeles, San Francisco and New York. John W. Goff, 3336 Industrial Court, Suite B, San Diego, CA 92121; 619-755-1950.



COURTESY JOHN WILSON

Melbourne Maven

Australian antiques dealer **John Wilson** specializes in English 18th- and early-19th-century furniture, English and French country furniture, glass, paintings and Chinese ceramics. He's also fond of Irish Georgian and Regency furniture. "The difference in Irish furniture appeals to me—it's somewhat more exuberant. The silver is charming," says Wilson, who seeks out provincial silver made in Cork and Limerick.

Wilson, who caters in part to English designers working on projects in Australia, does most of his shopping in England and Ireland, but sometimes he comes across fine Georgian and Regency pieces in Sydney and Melbourne, where he is based. Noteworthy examples include an elaborately carved George II walnut-and-parcel-gilt mirror with scrolled cresting and a central cabochon cartouche, a ca. 1820 Irish Regency fiddleback mahogany breakfast table by Mack Williams and Gibton of Dublin, a ca. 1800 George III mahogany inlaid sideboard (above) and a ca. 1780 library breakfront bookcase. John Wilson Antiques, 481–83 Burke Rd., Hawthorn South, Melbourne, Victoria 3124; 613-822-3344.

New Impressions

"I always wanted New York exposure, and now I've found the perfect place to show our paintings," says Hollis Taggart, veteran gallery owner from Washington, D.C., where he still maintains a space. Taggart has added contemporary realism to his American 19th-century and French and American Impressionist inventory. Consequently, his new Upper East Side gallery contains the work of contemporary trompe-l'oeil artist David Gregga as well as Andrew and Jamie Wyeth on one floor and Childe Hassam, William Merritt Chase, Mary Cassatt, Renoir and Gilbert Stuart on another. Hollis Taggart Galleries, 48 E. 73rd St., New York 10021; 212-628-4000. □

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Pages 144–149:
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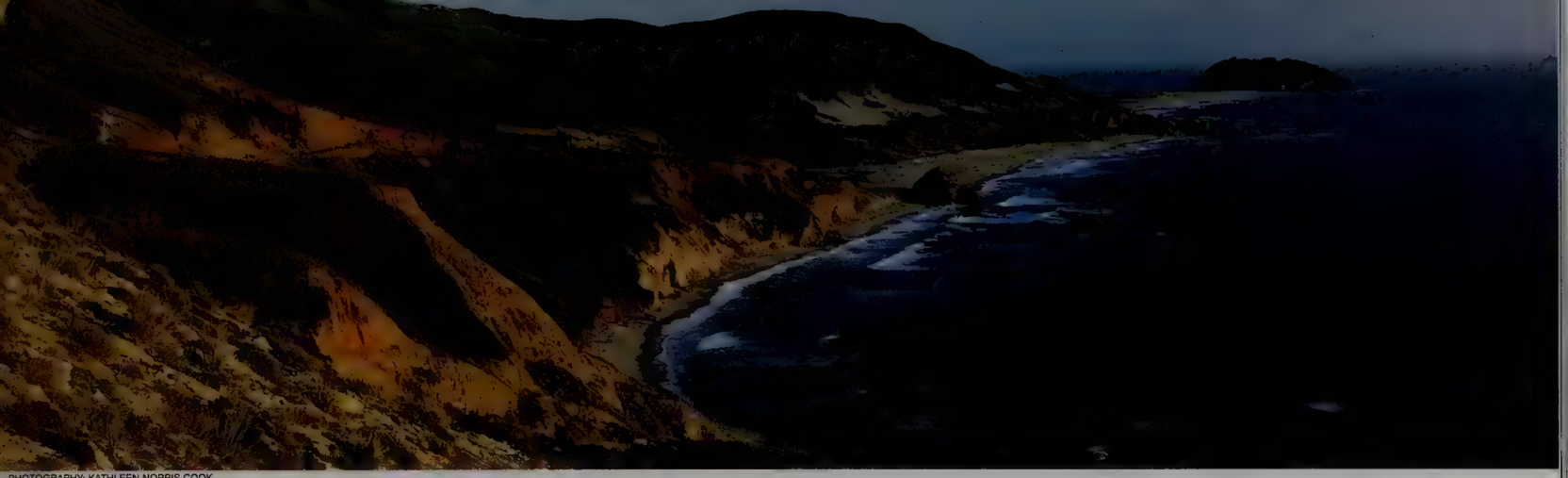
Pages 156–161:
Ilan Pivko Architect
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Pages 162–171:
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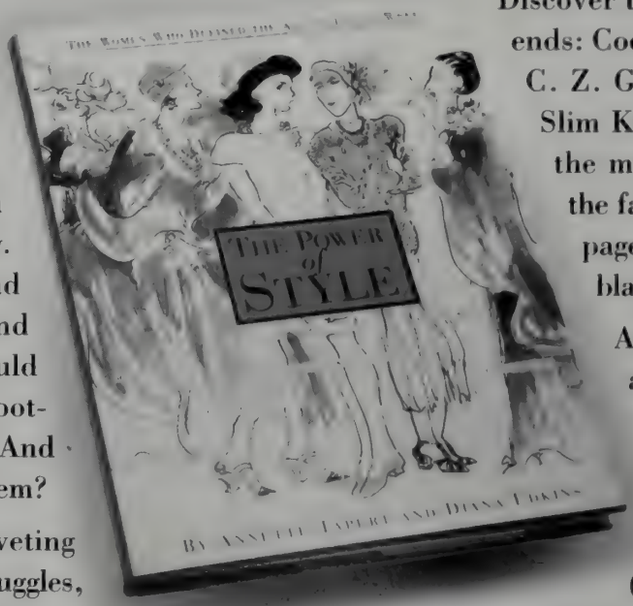


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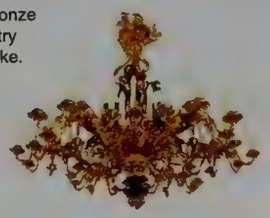
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(2) A Pair of Large Gilt-Bronze Gas Wall Lights (now electrified) With Flame Glass Shades. H:67"



(3) A Very Important French Regency Style Gilt-Bronze Mounted and Marquetry Cabinet Signed: F.Linke.



(4) An Important Neoclassical 48 Light Gilt-Bronze Chandelier with Six Patinated Cherubs Playing Cymbals & Crowned with Three Patinated Naked Nymphs. H:54"



(5) A Large Louis XV Style Gilt-Bronze Mounted Walnut Palatial Armoire. H:110"



(6) A Pair of Empire Style Mahogany & Gilt-Bronze Side Chairs.



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(8) A Gilt-Bronze Neoclassical 16 Light Chandelier with Opaline Glass Shades. H:67"



(9) A Louis XVI Style Gilt-Bronze Mounted Tulipwood Parquetry Bureau Plat with Matching Biblioteque (not shown) Signed F.Linke



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(11) A 19th Century Louis XVI Styled Carved Gild-Wood and Verde Green Console and Mirror. H:97"



(12) A North Italian Walnut Marquetry & Ivory Inlaid Bedroom Suite, by Angelo Lanata, (Queen Bed, 2 Night Stands & Vanity)



(13) A Louis XVI Style Gilt-Bronze 12 Light "Torchere" by Barbedianne Fondeur, Raised on a Marble Base. H:117"



(14) A 14 Piece 19th Century Flemish Carved Walnut Dining Suite, Table, 12 Chairs, Credenza & Server.



(15) A French Gilt-Bronze Lyre-Style Crystal & Opaline Glass Chandelier. H:62"



(16) An Italian 19th Century Oil Painting on Canvas "La Madonna della Seggiola" after Raphael, in a massive gilt-wood frame H:58"



(17) A French Louis XV Style Kingwood-Parquetry Bonheur-du--jour lady's secretary, by Jensen, Paris 1880



(21) Oil on Canvas "Posing" by Munetsugu Satomi. H:66"



(18) An Extraordinary Fine Italian 19th Century Carved Carrara Marble & Wrought Iron Wishing Well in High Relief with Cherubs Playing Musical Instruments. H:119"



(19) A 9 Piece French Napoleon III Mahogany & Gilt-Bronze Mounted Salon Suite, Sofa, 2 Fauteuils, 4 Chaises.





(22) A Pair of Gilt-Bronze and Baccarat Crystal Girandols.



(20) A Pair of Palatial Baccarat Crystal & Bronze Chandeliers H:72"



(23) Oil on Canvas "Pasturing Cows" Signed: James Desvarreaux-Larpenteur, Paris 1885.



(25) Napoleon III Gilt-Bronze Garniture of L'Enfant a la Cage' by H.Luppen & Cie



(26) A Pair of French Louis XVI Style Rosewood Marquetry Demi-Lune Commodes with Marble top. H:36"

(24) A French 19th Century Louis XVI Style Gilt-Bronze Mounted Tulipwood, Parquetry and Marquetry Mahogany Commode, After Reisner. W:66"

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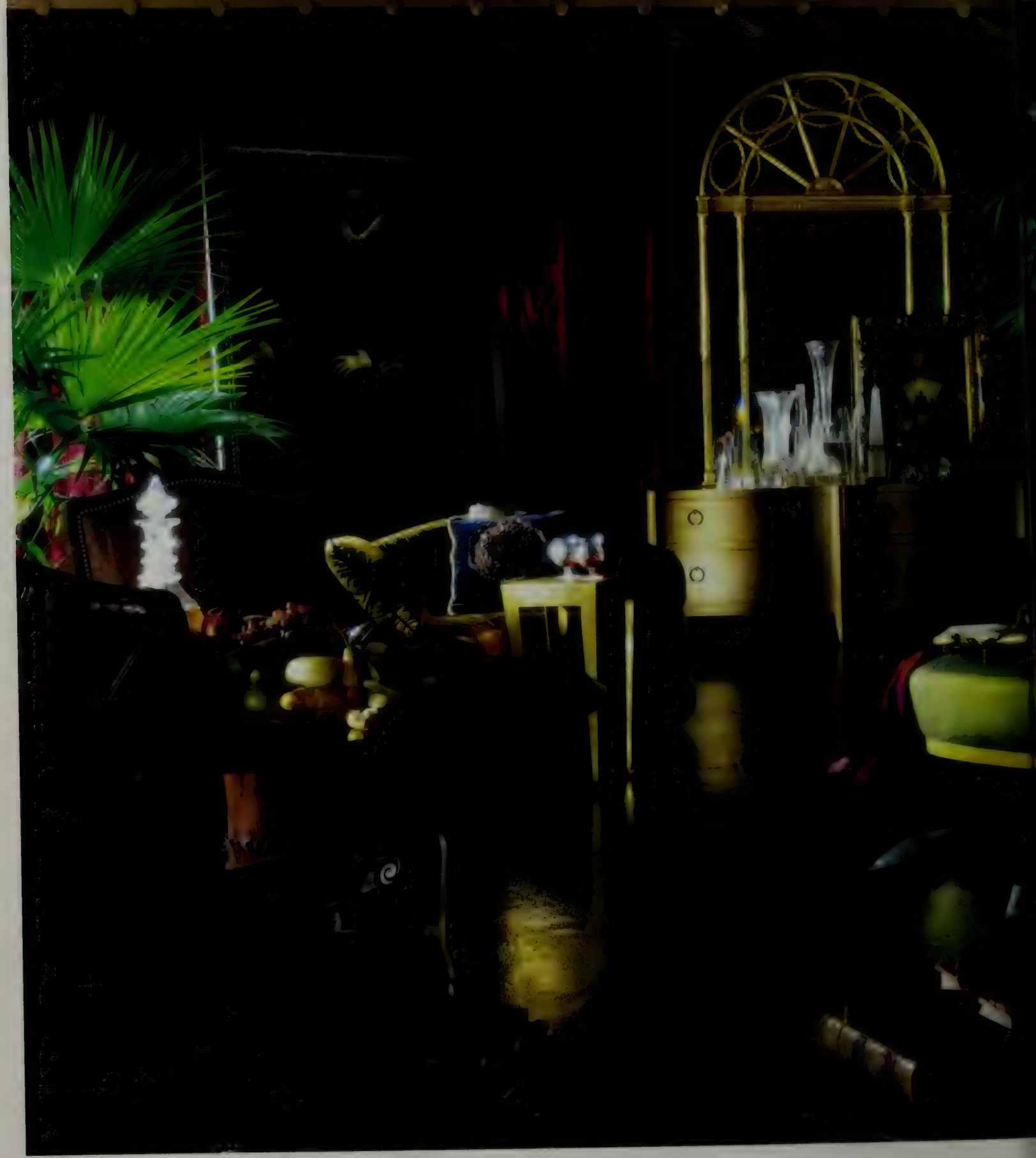
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COVER: Magician David Copperfield materializes before a lobby board advertising a vaudeville show, and other items from his collection of magic-related memorabilia in his secret Nevada warehouse. Interior design by Sally Sirkin Lewis. Photography by Mary E. Nichols. See page 98.

TABLE OF CONTENTS

March 1995

INTERIOR DESIGN

120 **English Manners**
Robin and Rupert Hambro's Country House in the Heart of London
Text by Elizabeth Lambert/Photography by Derry Moore

128 **French Themes in New York**
A Designer's Upper East Side Pied-à-Terre
Interior Design by Diane Burn
Text by Michael Frank/Photography by Durston Saylor

136 **Kentucky Pride at Calumet Farm**
Henryk and Barbara de Kwiatkowski Resurrect the Venerable Lexington Horse Farm
Interior Design by David Kleinberg of Parish-Hadley
Text by Steven M. L. Aronson/Photography by Tony Soluri

148 **A Japanese Aesthetic**
Tradition with a Contemporary Edge near Tokyo
Architectural Design by Seiji Nibe
Text by Carol Lutfy/Photography by Jaime Ardiles-Arce

162 **Manhattan Harmonies**
Light, Color and Texture Awaken a Soaring New York Space
Architecture by Robert Pierpont, AIA
Interior Design by Clodagh
Text by Deborah Gimelson/Photography by Daniel Aubry

180 **Montana Skyline**
Raising a Cabin Above Flathead Lake
Text by Verlyn Klinkenborg/Photography by Roger Wade

186 **Editorial Statement**
Brushing Up Jason Epstein's Downtown Loft
Interior Design by Robert Denning
Text by Judith Thurman/Photography by Durston Saylor

continued on page 4



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TABLE OF CONTENTS

March 1995

ART AND ANTIQUES

156 **Art: Modern British Linocuts**
Dynamic Prints from a Neglected School
Text by Christopher Finch

168 **Antiques: Charles X Furniture**
Graceful French Pieces in Luminous Woods
Text by William Rieder

SPECIAL FEATURES

98 **Architectural Digest Visits: David Copperfield**
The Grand Illusionist's Remarkable Magic Collection in Nevada
Interior Design by Sally Sirkin Lewis
Text by Pilar Viladas/Photography by Mary E. Nichols

110 **Architecture: Antoine Predock**
Variations on the Cube in Southern California
Text by Paul Goldberger/Photography by Mary E. Nichols

174 **Flying First Class**
Luxe Moderne Style Transforms a Private Boeing 727
Interior Design by Craig Leavitt and Stephen Weaver
Text by William Weaver/Photography by John Vaughan

DEPARTMENTS

16 **Letters from Readers**

18 **People Are the Issue**

26 **Contributors**

28 **Portrait: Marion Mahony Griffin**
Drafting a Role for Women in Architecture
By Thomas S. Hines

44 **Antiques Notebook: Small Japanese Screens**
Decorative Appeal on a Manageable Scale
By Andrew Decker

62 **AD Travels: Inside the Roycrofters' World**
The Arts and Crafts Era Survives in Western New York
By Avis Berman

78 **AD Electronica**
Electronic Language
By Nicholas von Hoffman

86 **Historic Architecture: Josef Hoffmann**
Revisiting the Wittgenstein Hunting Lodge in Austria
By Evan S. Porter

204 **AD-at-Large**
Inside the Design World

208 **Reader's Directory**

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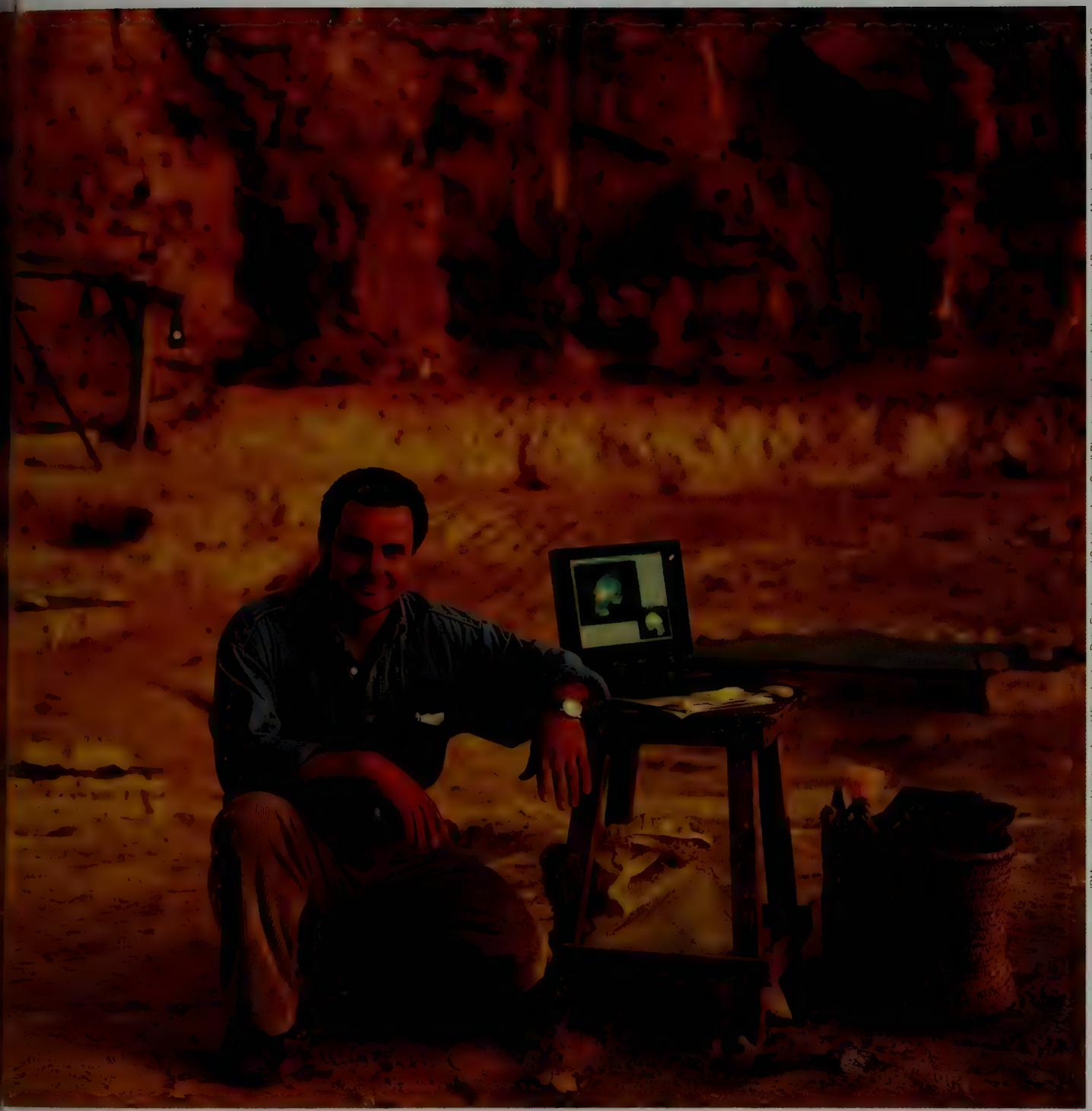
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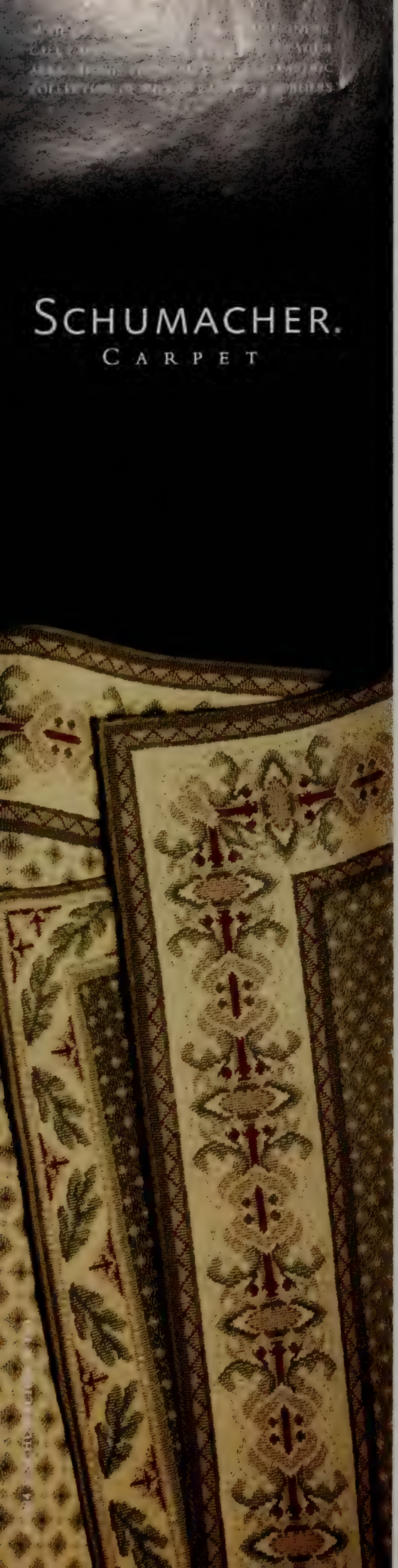
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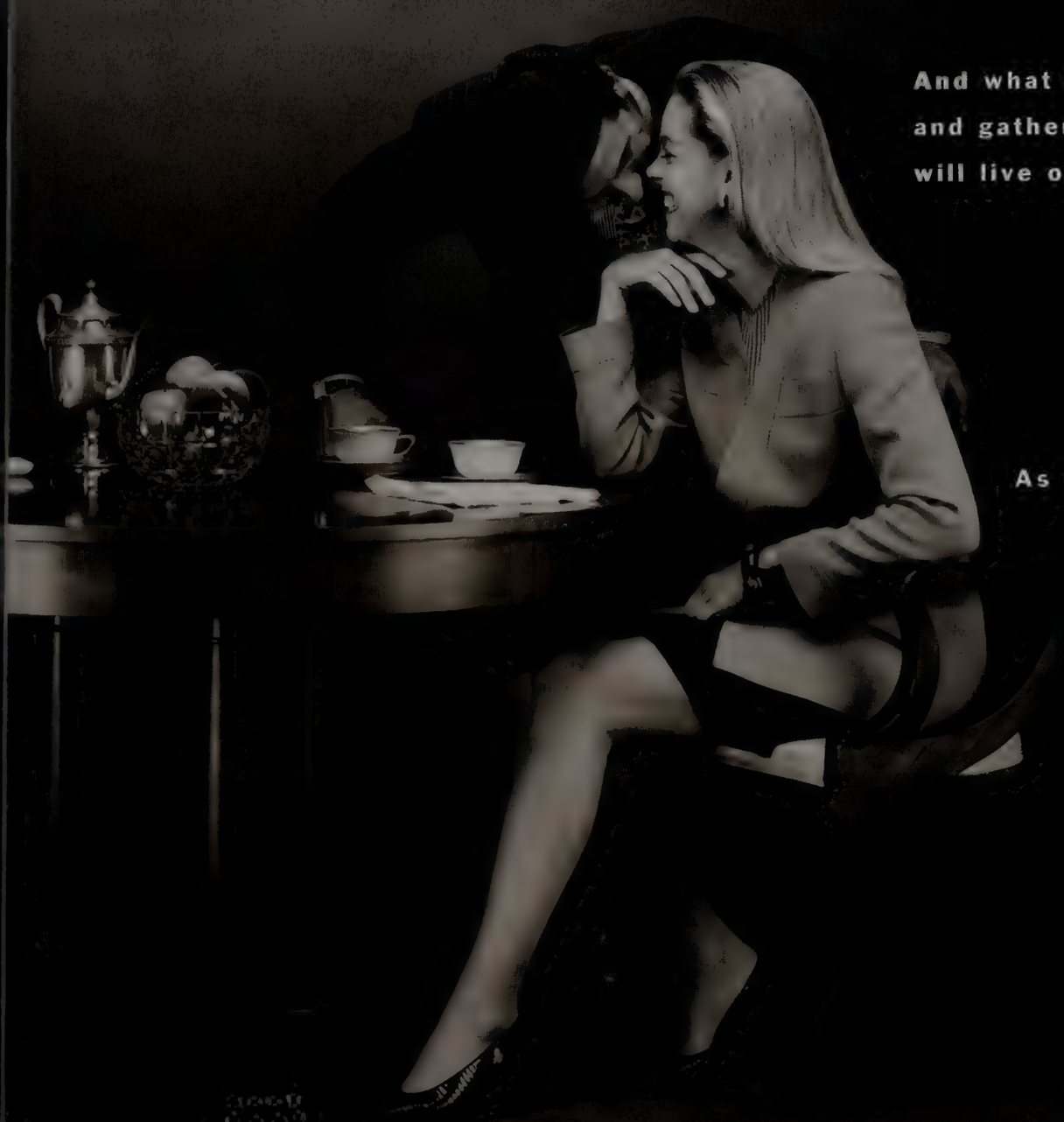
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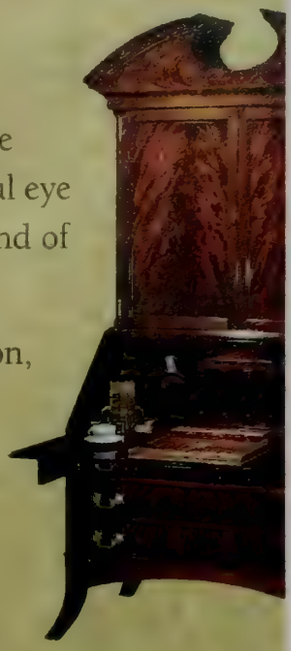
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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I want a cottage just like the one Candice Bergen has (Visits, November 1994). Karin Blake showed your readers what casual elegance looks like when she reworked the interiors of Bergen's Beverly Hills house.

Frankie Brungardt
Phoenix, Arizona

Not only does Candice Bergen have four Emmys, she has a cozy, down-to-earth home filled with children, family, friends, flowers and her dog, Lois, whom I've fallen in love with! Where can I send a bouquet of Milk-Bones?

Howard Shapiro
New York, New York

I have just two words for your November cover—lucky dog!

John Klarich
Largo, Florida

The new trend by decorators of using books to display items or pile things on is heartbreaking to anyone who loves and collects fine books. Your cover with Candice Bergen using books to display a vase of sweetpeas makes me cringe. The volumes assembled on her table deserve better treatment.

Helen Lee
Oakland, California

With all the other magazines focusing on celebrities, I always appreciated that *Architectural Digest*'s contents had an anonymous quality when it came to the owners. That's why I'm disappointed with your cover of Candice Bergen as well as with the feature on Steven Spielberg's East Hampton hideaway (Architecture: Gwathmey Siegel). Covers such as March's bamboo bedroom on Bali or September's open-air living/dining room on a Fiji cliff are rarer than a smiling celebrity. And I will always prefer an exquisite exterior to a Hollywood heroine or hero.

Mary Yopp Cronley
Beaufort, South Carolina

It mystifies both my wife, who is a designer, and me why you waste time on In Progress photographs such as those in "Manhattan Make-over" (November). The pictures show no progress except ladders and drop cloths. The apartment turned out to be lovely, and there is some validity to the Before and After comparison, but I fail to see how the In Progress shots are the least bit edifying.

Reagin S. McAllister
San Antonio, Texas

The November article "To the Trade Only" stirred my blood. As an astute antiques dealer, I've practiced enough amateur interior design to fill a lifetime. Most of my colleagues have the same habit: We reinvent our own interiors constantly. We page through the fabulous carpets, furniture and fabrics shown in your articles and advertisements and say, "Great stuff. So where do we buy these items?" Then reality hits. The "to the trade" businesses have assumed that serving the public would require too much staff attention. They are wrong. We respond emotionally to color, form and texture and are used to making these decisions on our own. By keeping design center showrooms off limits to us regular folk, they have given us the ultimate insult: that we have no taste and need to be led. I would love to read a follow-up article on how showrooms open to the public are doing.

Arlene Rabin
Fogelsville, Pennsylvania

Thank you for so superbly documenting the restoration of my house in Jaffa in your February 1995 issue. I'd like to credit two photographers whose work was featured: Yigal Gawze for his photograph of Jaffa and Ron Amran for his photographs of the main public room and the loggia.

Ilan Pivko
Jaffa, Israel

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PEOPLE ARE THE ISSUE


JIM MCHUGH

"A developed sense of irony, of skepticism, is very Czech," says Vaclav Havel. "We like to make fun of all kinds of things, including authority." Next month Architectural Digest visits the surprising president of the Czech Republic, who opens the doors to Prague's royal palace, château Lány and his private house in the country. Of his improbable reversal of fortune, the one-time dissident writer and outspoken opponent of the Communist regime remains philosophical. "I don't feel that I'm a person enchanted by power," he says, "The point is that I want to work for something, that I cherish some values, that I want to continue the struggle." Also featured in April are author Isabel Allende in California; screenwriter William Goldman in New York; filmmakers Frank Marshall and Kathleen Kennedy in Los Angeles; and our exclusive story on one of the world's most famous houses, which celebrates its one hundreth anniversary this year.

Paige Rense *Editor-in-Chief*


MARY E. NICHOLS

David Copperfield

Architectural Digest Visits: David Copperfield

David Copperfield may spend a lot of time perfecting his elaborate illusions (he celebrates his sixteenth year on CBS with a televised special in March), but he has also assembled a repository of magic memorabilia that provides a historical link to his work. "I never used to be a collector," he explains. "I knew what I needed to know about the principles of magic, and I was developing more technology to move forward. But since I've acquired these collections my point of view has changed." The Nevada warehouse that features Copperfield's International Museum and Library of the Conjuring Arts also contains his living quarters, which were updated by Sally Sirkin Lewis. "David had definite opinions about how he wanted things," she says. "Right down to the lighting. He has wonderful energy." Certainly, his passion for magic is evident when he talks about his collection. "Every person I take through the museum who has a magic background teaches me something new. I'm very much of a sponge and a great listener. That's how I learn." *See page 98.*


JIM MCHUGH

Antoine Predock

Architecture: Antoine Predock

"Single-family houses are idea labs for me," says Antoine Predock, who recently completed a Manhattan Beach, California, house for toy designer Susannah Rosenthal. "The steady flow of them has always been an essential part of my work." For the first time in his career, however, the architect finds himself without a residential commission, and he misses that source of creativity. While institutional projects dominate Predock's practice (he is currently designing science museums in both Florida and Arizona), "it feels strange, uncomfortable, even," for him not to have at least one house on the boards. "Houses allow you to flesh out plans with a client one-on-one in a climate of intensity and exploration that's usually not possible on larger projects." These days, anticipation suffices. "Imagining what the next house might be," he says, "can be exciting in itself." *See page 110.*


DARRYLL SCHIFF

Susannah Rosenthal

English Manners

Robin Hambro, who lives in a Georgian house in London with her husband, Rupert, does all her own decorating, but she isn't tempted to do it for anyone else. "The important thing is to know what you want," she says. "I do design jewelry for other people, but even then I see the pieces as something I would wear myself. Not diamonds, but jewelry for any time of day, something to make you feel great." Robin Hambro grew up in Philadelphia, was a model in New York and came to England in 1970 to work as the London editor of American *Vogue*. Her two children are now in college in the United States, but since she has lived in London for twenty-five years, does she still consider herself an American? "I should hope so," she says. "I love the look of American rooms that are all white with modern paintings and furniture—it's so clean and uplifting—but it sure doesn't work here." *See page 120.*

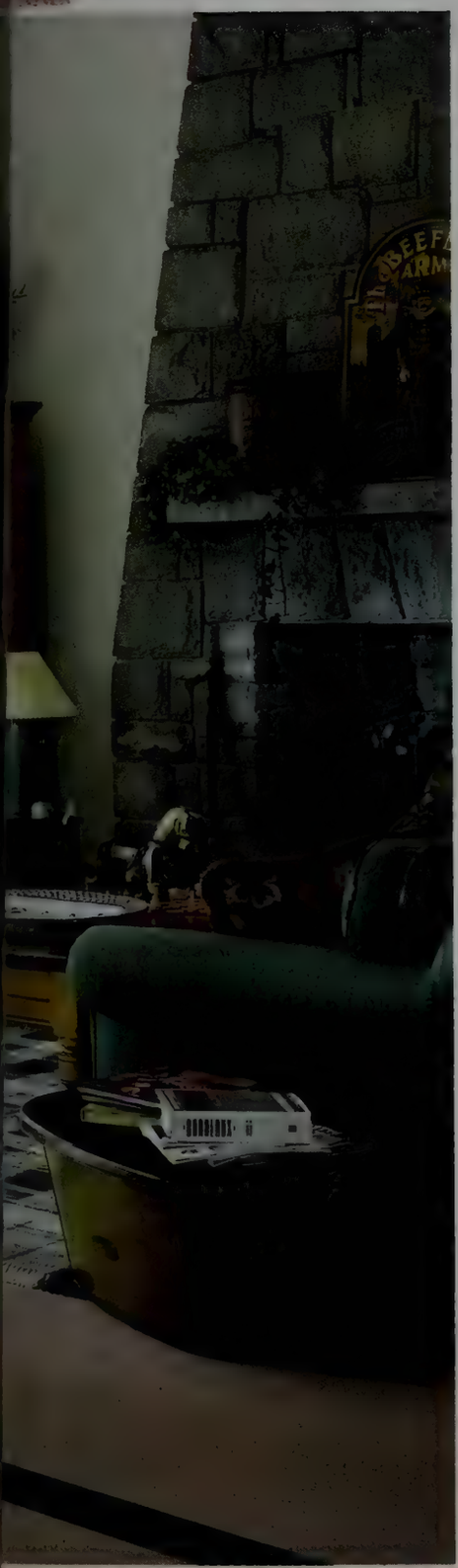
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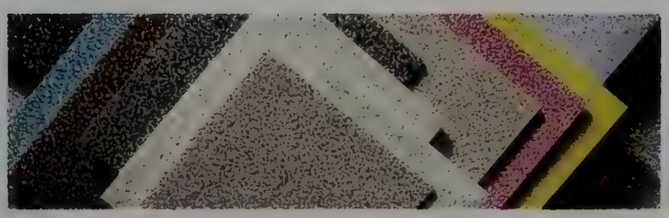


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continued from page 18


DURSTON SAYLOR

Diane Burn

French Themes in New York

"I'm renewing my love affair with Italy," says Diane Burn, who recently completed an Upper East Side apartment that she uses during her visits to New York. "I'm working on a place for myself in Rome, and one of my favorite things about it is that it has an enormous terrace that overlooks a botanical garden. I've also just finished plans for a house that I'm going to build from the ground up in Tuscany. That will be a first; usually I do renovations. It'll be a challenge to create magic in a new house using old architectural elements and lots of antiques. It feels good to be back in Italy. I may be an American, but my soul is European." *See page 128.*



Henryk and Barbara de Kwiatkowski



David Kleinberg

Kentucky Pride at Calumet Farm

In May 1993, when Henryk and Barbara de Kwiatkowski threw open the doors of Calumet Farm for their first Kentucky Derby ball, they flew their guests in on their own BAC-111, a commercial plane that had been converted and decorated by Barbara de Kwiatkowski. "I did it like a normal sitting room," she says. "I just added needlepoint pillows and throws." Her ideas were undoubtedly influenced by Sister Parish, since the decorating doyenne, who died in September, had designed the couple's other residences. "Mrs. Parish wasn't that active in her last year, but it would have been foolish of me not to get input from her while she was in the next office," says Parish-Hadley designer David Kleinberg, who took on the renovation of Calumet, Kentucky's classic stud and racing farm. "This is my fifth project with the de Kwiatkowskis. I'm working on another horse farm in Florida, but it's for jumpers, not racehorses. Henryk is the horsiest client I have." *See page 136.*


JAIME ARTILES® ARCE

Harumi and Seiji Nibe

A Japanese Aesthetic

Author Harumi Nibe knows something about natural living. Her house outside Tokyo was created by her husband, Seiji Nibe, a designer of offices and furniture, to fit in with its surroundings. Poured-in-place concrete walls are juxtaposed with wood beam ceilings. Sliding doors in the living room open to reveal views of the forest the couple planted behind the house. Green bamboo stalks serve as both artworks and flower holders. Throughout, Seiji Nibe's found-object sculptures join pieces from the couple's collection of furniture and crafts from Africa, Europe and Japan. "It's a very strong environmental statement," she says. "I wanted a house where all nature would be welcome." The author of five books on lifestyle and entertaining, Harumi Nibe serves meals on everything from Edo-period plates to halved bamboo stalks and banana leaves. She even makes her own chopsticks. "I recycle everything," she says. "I can use it for a while, but then I have to return it to nature." *See page 148.*


DANIEL AUBRY

Clodagh

Manhattan Harmonies

A native of Ireland, Clodagh started her own fashion design company at the age of seventeen. After twelve years in the business she moved to Spain, where she founded an architectural and design firm and also opened a store that offered the work of local craft artisans. She now has two New York–based companies, one dedicated to commercial and residential projects and the other to graphics, furnishings and home accessories. A belief in "total design" underlies her environments, which emphasize the unexpected. Her motto is "Why not?" Of a riverfront apartment in Manhattan that she reworked for clients, she says, "This is a dwelling where a strong design statement wasn't required. The art and the residents' needs were the key. This is the way I work." *See page 162.*


JOHN VAUGHAN

Craig Leavitt


JOHN VAUGHAN

Stephen Weaver

Flying First Class

California designers Craig Leavitt and Stephen Weaver moved to San Antonio, Texas, for the final seven months of working on a private Boeing 727, but the client, a philanthropist and student of paleoanthropology who planned to use the plane to fly to digs, "didn't want to be involved," says Weaver. "After looking at it several times early on, she stayed away." Although the Federal Aviation Administration required that virtually everything on the aircraft be built in or bolted down, "our goal was to break up surfaces," says Weaver. "We shifted materials and finishes to make things look like separate pieces, not one big continuous mass. Everything starts to look ponderous if it's all jammed together." *Faux*-wood grains embellish banquettes, stone veneers cover counters, and even the regulation red-lit exit signs are framed in beaded nickel. The most unusual finish, the designers admit, was on the Boeing's exterior tail and engines. "We took a crackle finish that we use on furniture, scanned it into a computer, blew it up and masked it onto the plane on a large scale in

continued on page 24



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continued from page 22

gold and bronze," explains Weaver. "It gets reactions. People who are used to the traditional lengthwise pinstriping usually don't like it." Adds Leavitt, "But when the plane landed in Florence, the customs people came out to take pictures." *See page 174.*



ROGER WADE

Robert Schumann

Montana Skyline

"For as long as I can recall I've had a great appreciation and admiration for the houses and outbuildings constructed in the early years of our country," says Robert Schumann about the inspiration for his log house just south of Bigfork, Montana. Extensive use was made of rough-sawn lumber: fir, larch, cedar, spruce and pine. The interior paneling was lightly sanded to preserve the kerf marks from the saw, and the beading was milled using designs common to eighteenth- and nineteenth-century wall treatments. Outdoors, the somewhat steep site called for special landscaping "to ensure that the buildings didn't look forced upon it," Schumann says. He incorporated existing terraces and trucked in large boulders to shape additional ones. While much of the land remains in its natural state, an area alongside the drive was planted with some six thousand daffodil and narcissus bulbs. Notes Schumann, "The colorful spring display is followed in summer by wildflowers seeded among the bulbs—such as black-eyed Susans, cornflowers, daisies and various types of poppies." *See page 180.*



CHRISTOPHER TAYLOR

Jason Epstein



CHRISTOPHER TAYLOR

Robert Denning

Editorial Statement

A passionate chef, Jason Epstein loves the proximity of his New York loft to Chinatown and Little Italy, "a cook's paradise where the housewives choose their string beans one by one and the merchants adjust their prices with a razor," he rhapsodizes. With such a varied array of produce nearby, Epstein says he has no difficulty in whipping up dinner for eight or ten on short notice, although when he and his wife, Judy Miller, entertain on a grander scale—forty or fifty for parties several times a year—they hire a caterer. There are, however, some things that Epstein and designer Robert Denning would change inside the apartment. The Random House editor still needs more bookshelves and a dining table that would comfortably seat ten or twelve. Denning would like to replace the living room sofa with something deeper and lusher. "You need forty-two inches to relax properly," he says. "And I haven't given up on trying to persuade them to forgo their small Oriental rugs in favor of one large Aubusson." *See page 186.* □

Mark Hampton

SIGNATURE COLLECTION

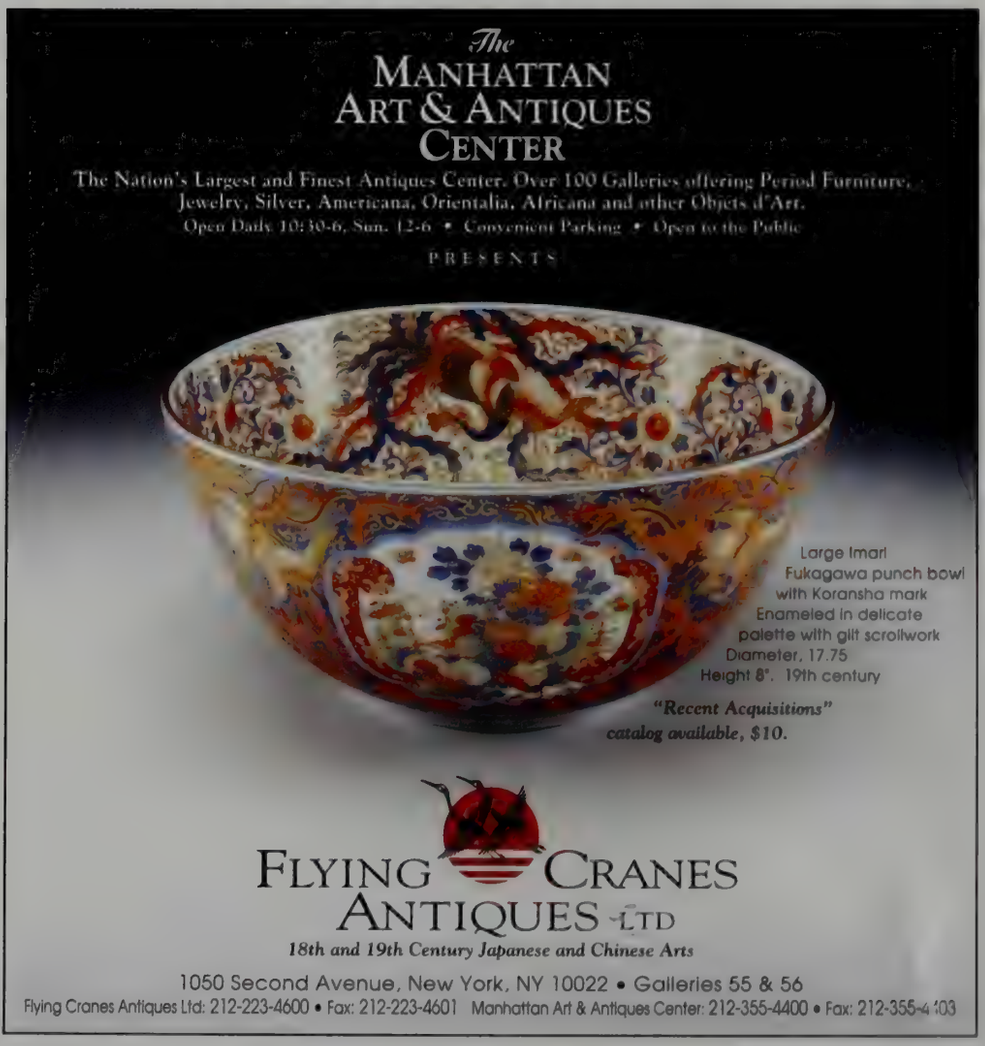


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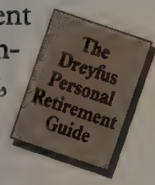
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PORTRAIT: MARION MAHONY GRIFFIN

DRAFTING A ROLE FOR WOMEN IN ARCHITECTURE

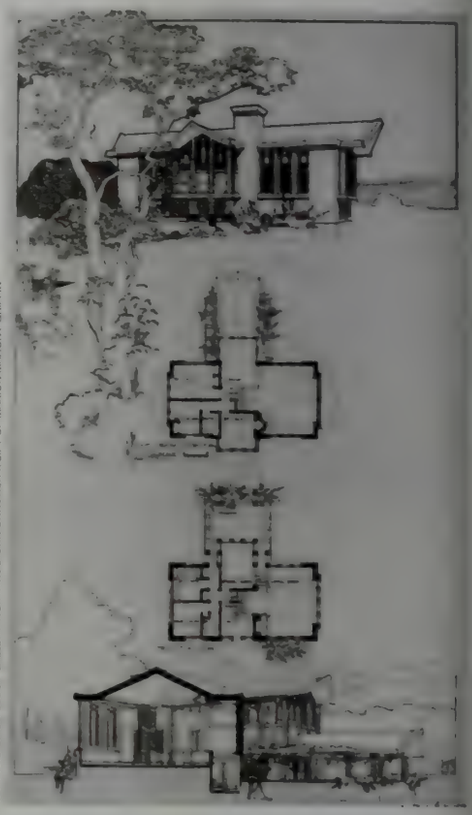
By Thomas S. Hines

The evolving consciousness in twentieth-century America of the need for full equality for women has revealed gross inequities and discrimination against women in most professions, including architecture. As the feminist movement has led to progress toward gender equality, it has also helped to recover and highlight examples of significant female participation in the making of our culture. In American architectural history, for example, Marion Mahony Griffin's remarkable talents as architect, artist and designer have been greatly underrecognized.

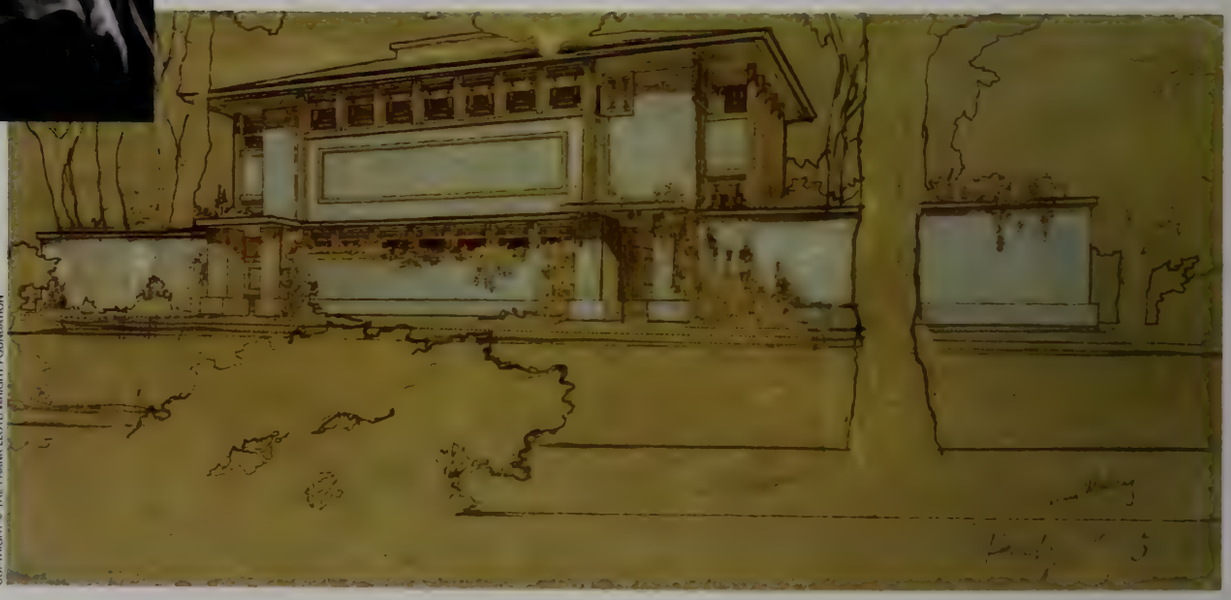
Marion Lucy Mahony was born in Chicago in 1871, the year of the great fire. In 1894 she received a degree in architecture from the Massachusetts Institute of Technology. She was the second woman to do so, after Sophia Hayden, the designer of the Woman's Building at the 1893 Chicago World's Columbian Exposition. Upon graduation Mahony returned to Chicago, where she became the first woman to be licensed to practice architecture in Illinois, and was promptly hired by her cousin, architect Dwight Perkins. Ignoring the implicit nepotism, she later wrote in her class letter: "I felt right proud when I obtained a po-



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MARY AND LEIGH BLOCK GALLERY, NORTHWESTERN UNIVERSITY/GIFT OF MARION MAHONY GRIFFIN



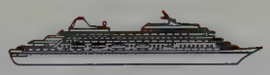
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Architect Marion Mahony (above left) was an integral participant in Frank Lloyd Wright's turn-of-the-century practice. In addition to designing furnishings, stained glass, textiles and murals, she produced some of the firm's most brilliant drawings. With the 1910 publication in Berlin of Wright's Wasmuth portfolio, a collection of his domestic projects largely rendered by Mahony, the work of both became known in Europe.

ABOVE: Mahony delineated the horizontal planes and unbroken surfaces of Wright's 1905 Prairie-style Hardy house in Racine, Wisconsin. TOP: The Hurd Comstock house #1 (Evanston, Illinois, 1912) was designed by her husband, Walter Burley Griffin, with whom she formed one of the most notable partnerships of the era. The ink rendering of floor plans, section and perspective carries Mahony's stylized monogram.

continued on page 32





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DRAFTING A ROLE FOR WOMEN IN ARCHITECTURE
continued from page 28



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Mahony became an accomplished architect, though her reputation was based primarily on her outstanding skills as a graphic artist.

LEFT: Wright's 1906 de Rhodes house in South Bend, Indiana, features a cruciform plan, whose purpose was to gain the best light and views and to afford privacy. The grouping of windows into a frieze under the tile roof is vintage Wright detailing. The master architect himself, in a magnanimous, if qualified, nod to the artist, wrote on the rendering: "Drawn by Mahony—After FLLW and Hiroshige."

sition as draftsman one week after leaving Tech, and prouder still to be earning the lordly sum of six dollars a week, my employer's estimate of the value of my service far exceeding my own." She then exulted, somewhat myopically, that "Chicago men welcome women into the profession with open arms."

When the Perkins firm suffered a work cutback in 1895, Mahony found a job in the Oak Park Studio of the young, promising Frank Lloyd Wright. While her salary there was also meager, she was "consoled" by receiving the title of superintendent of the office force. One of her studio colleagues, Barry Byrne, particularly enjoyed her "mordant humor." He remembered her as a "thin, angular sallow skinned person with a beak of a nose; she was so homely that she looked almost distinguished. She had a fragile frame and walked as though she was falling forward. She was a good actress, talkative and when Wright was around there was a real sparkle."

During her years with Wright, Mahony became an accomplished architect, though her reputation, then and later, was based primarily on her outstanding skills as a graphic artist—particularly her talent in producing perspective renderings of buildings. In Wright's practice at the turn of the century, as historian H. Allen Brooks observed in *Frank Lloyd Wright and the Prairie School*, "visual reality, almost photographic likeness, characterized the renderings, but this was soon modified to a simplicity particularly reminiscent of the Japanese print. . . . During mid-decade, especially between 1905 and 1907, Mahony was the prime producer, and it was then that she did her finest and most characteristic work." Most notable were her renderings of Wright's Hardy, Cheney and de Rhodes houses, on the latter of which Wright wrote: "Drawn by Mahony—After FLLW and Hiroshige."



H. ALLEN BROOKS

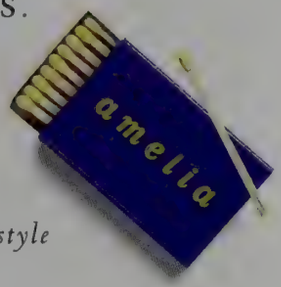
ABOVE: Wright saw the Decatur, Illinois, house that Mahony designed for Adolph Mueller in 1910 as an attempt to trade on his name while he was abroad. As Griffin had planned the landscaping, Wright became bitter toward them both ("Relations were broken," Mahony said). The use of plaster rather than masonry and the gabled roofs were typical of her designs.

continued on page 36

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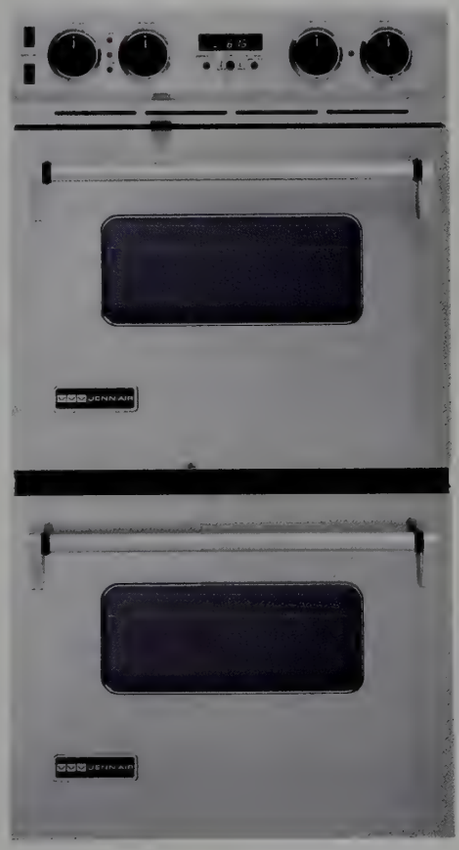


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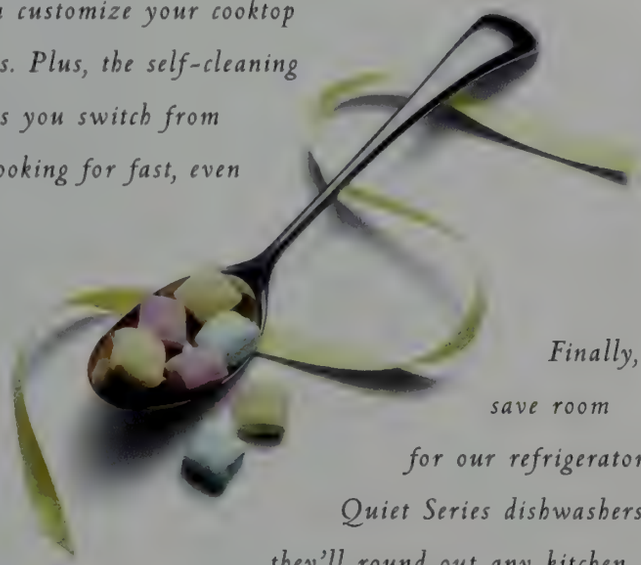
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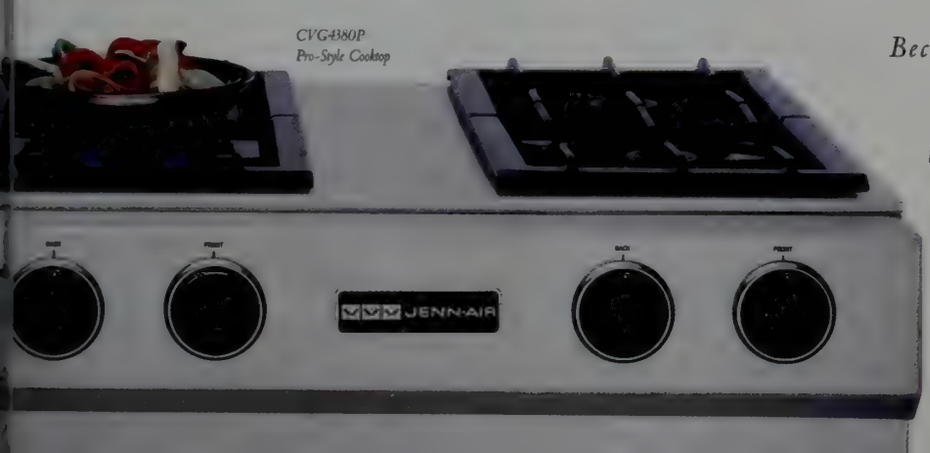


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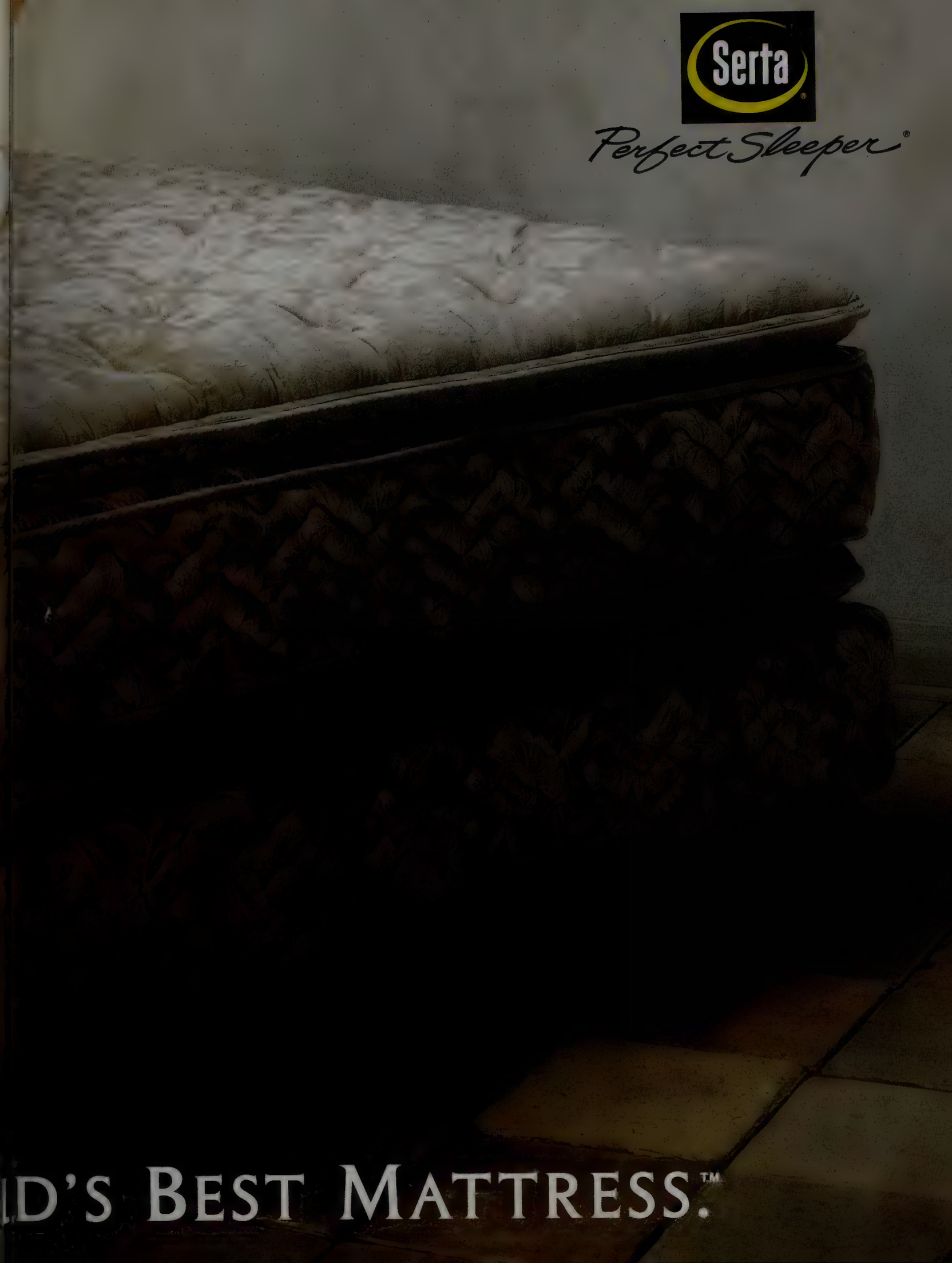




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DRAFTING A ROLE FOR WOMEN IN ARCHITECTURE
continued from page 32

Wright left for Europe in 1909 to supervise the publication in Berlin of the sumptuous Wasmuth portfolio, the first presentation of his work in Europe. It featured a number of Mahony's best drawings. To administer the Oak Park office during his prolonged absence abroad, Wright turned first to Byrne and then to Mahony, both of whom declined the offer, before he settled on an unlikely outsider, Herman von Holst, a designer whose conservative architecture showed little affinity with Wright's avant-garde style. Von Holst asked Mahony to work closely with him, and she agreed on the condition that she would "have control of the designing." Though the firm's work continued to be attributed to Wright, or in some cases to von Holst, it is clear that Mahony designed and did renderings for such buildings as the unexecuted C. H. Wills house, Detroit (1909); the David Amberg house, Grand Rapids, Michigan (1909–10); and the Adolph Mueller house, Decatur, Illinois (1910).

Feminists would later decry Mahony's willingness to defer to her husband's professional identity.

The Mueller house, observed Brooks, exhibited the elements that characterized Mahony's aesthetic: "long, restful horizontals combined with rather tight, narrow verticals, foundations that are high and heavy, and crisp, sharp (gable) roofs. The interior has the same sharp . . . quality in the details, and the inevitable low tent-like ceiling. The plan has a central axis passing through the major rooms with the two terminal spaces (porches) centered on this axis. . . . The plan is not bilaterally symmetrical and in outline suggests a pinwheel shape." Brooks concluded that while Mahony was not credited for the Mueller drawings, the structure "may safely be considered the most complete, authentic house ever built to her designs."

An even grander, though unrealized, Mahony project of this period was the house she designed for Detroit auto mogul Henry Ford, who had commissioned the work before



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ABOVE: Frank Lloyd Wright's 1904 Cheney house, with its receding street elevation, had an "air of discreet withdrawal," a Wright biographer noted. The drawing of the Oak Park residence by Mahony, one of her most praised, is from Wright's Wasmuth portfolio and shows a Japanese-like composition and technique.

TOP: The Rock Crest–Rock Glen Community (1910–16) in Mason City, Iowa, was Griffin's greatest architectural achievement in America. Mahony's renderings of the project—including the circa 1912 lithograph and gouache on satin perspective displaying her trademark foliage—marked her drafting apex as well.

continued on page 38



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PORTRAIT

MARION MAHONY GRIFFIN

continued from page 36

Wright left for Europe. Sited above the lakeshore, the house was planned along a vast central axis, whose extreme length led to a fragmentation that eschewed the taut coherence of Mahony's smaller Mueller design. For the low-slung exterior, quarry-faced limestone was to have alternated with stucco and colored tile. Despite its spatial looseness, the house still possessed great style and panache. Though Ford was apparently miffed by Wright's abandoning the project to a junior associate, he went along with Mahony's design until after the foundations were laid and construction began. At that point, for unexplained reasons, he clearly became dissatisfied either with her ideas or with von Holst's management of the project, and he abruptly turned to a more conventional Pittsburgh architect, W. H. Van Tine, to prepare a new design. The termination of what should have been her greatest effort reflected the larger frustrations of Mahony's brilliant, though thwarted, career.

In June 1911 Mahony married Walter Burley Griffin, whom she had met while he was a Wright apprentice in the Oak Park Studio. Historian Susan Fondiler Berkon, in *Women in American Architecture: A Historic and Contemporary Perspective*, notes the "many interpretations of the Griffin marriage; the most popular was that the union was a trade-off of architectural drawings for domestic security. Although not a feminist," Berkon asserts, "Mahony was certainly not the desperate old maid she has been portrayed as being. Her professional life-style was not altered after her marriage." Indeed, in her new life as Marion Mahony Griffin, she worked primarily in support of her husband, as she had earlier done with Wright.

In such domestic projects of Griffin's as the connected group of suburban houses for Mason City, Iowa (1912), Mahony's drawings reached their highest artistic level. Her contribution—particularly her render-

continued on page 40

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MARION MAHONY GRIFFIN
continued from page 38

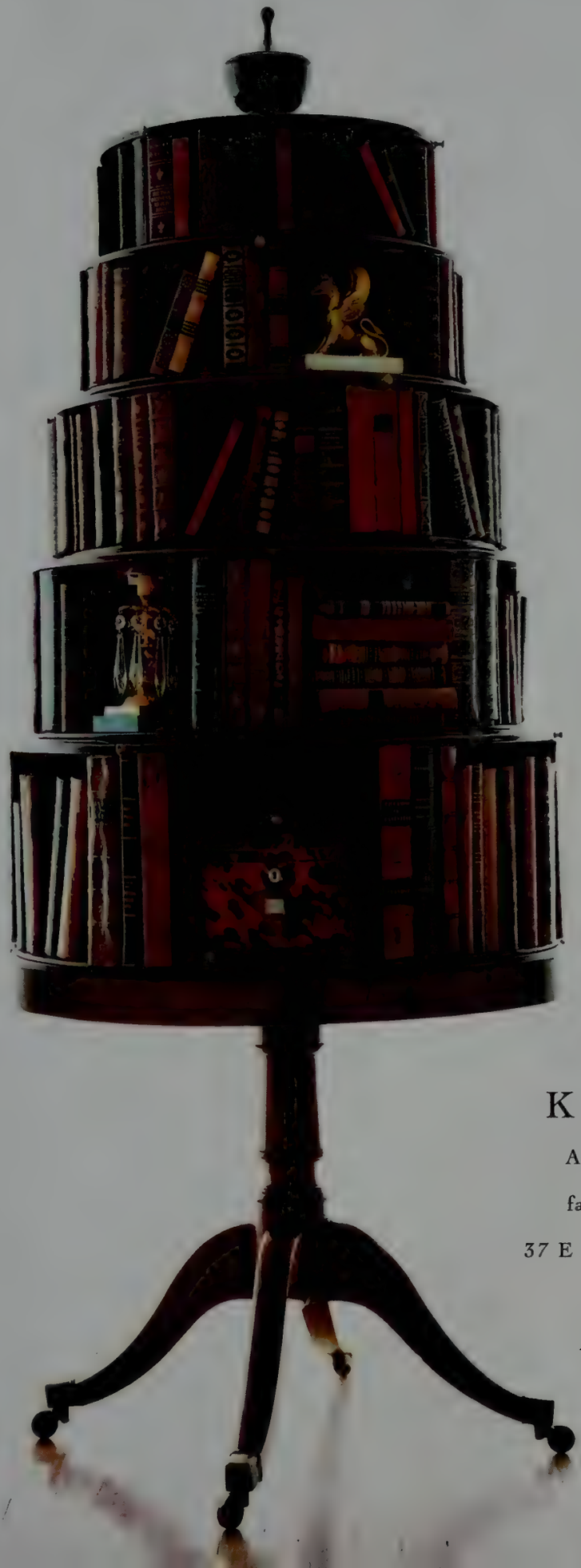
ings in watercolor on satin—was also crucial in 1912 in helping her husband win the international competition to plan the new capital of Australia at Canberra. Still, she seemed content to play the role of loyal spouse, even while referring to the work as "our" project. "I was proud," she recalled, "to have the prize come our way. Proud for my husband's sake. I can never aspire to be as great an architect as he but I can best understand and help him and to a wife there is not greater recompense."

While feminist critics would later decry Mahony's willingness to defer so completely to her husband's professional identity, few would deny that much, if not most, of his achievement was her achievement as well. They worked as a unit. Although the designs were listed under his name, Mahony served as a source of ideas, as a critic of his designs, and always as the renderer and interpreter of his, and their, visions. Only occasionally, on certain drawings, would she affix her own initials. Friends and relatives close to the couple insisted that at least two of Griffin's major projects in Melbourne were, in fact, largely hers: the Australia Cafe (1914) and the Capitol Theatre (1922–24). The Castlecrag Community, on the banks of Sydney Harbor, also owed much to her input.

After living for over two decades in Australia, the Griffins traveled to India, where there existed the promise of several large commissions. However, their only major constructed work in that country was an office and printing plant for the Pioneer Press in Lucknow, completed in 1937, the year of Griffin's death. At that critical juncture in her life, Mahony returned to the United States, where she pursued various projects, mostly unbuilt, relating to the Theosophical Society, a movement that stressed the importance of human symbiosis with nature. She died in 1961, at the age of ninety, having left a rich, if unheralded, legacy of artistic and architectural design. □

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c. 1810



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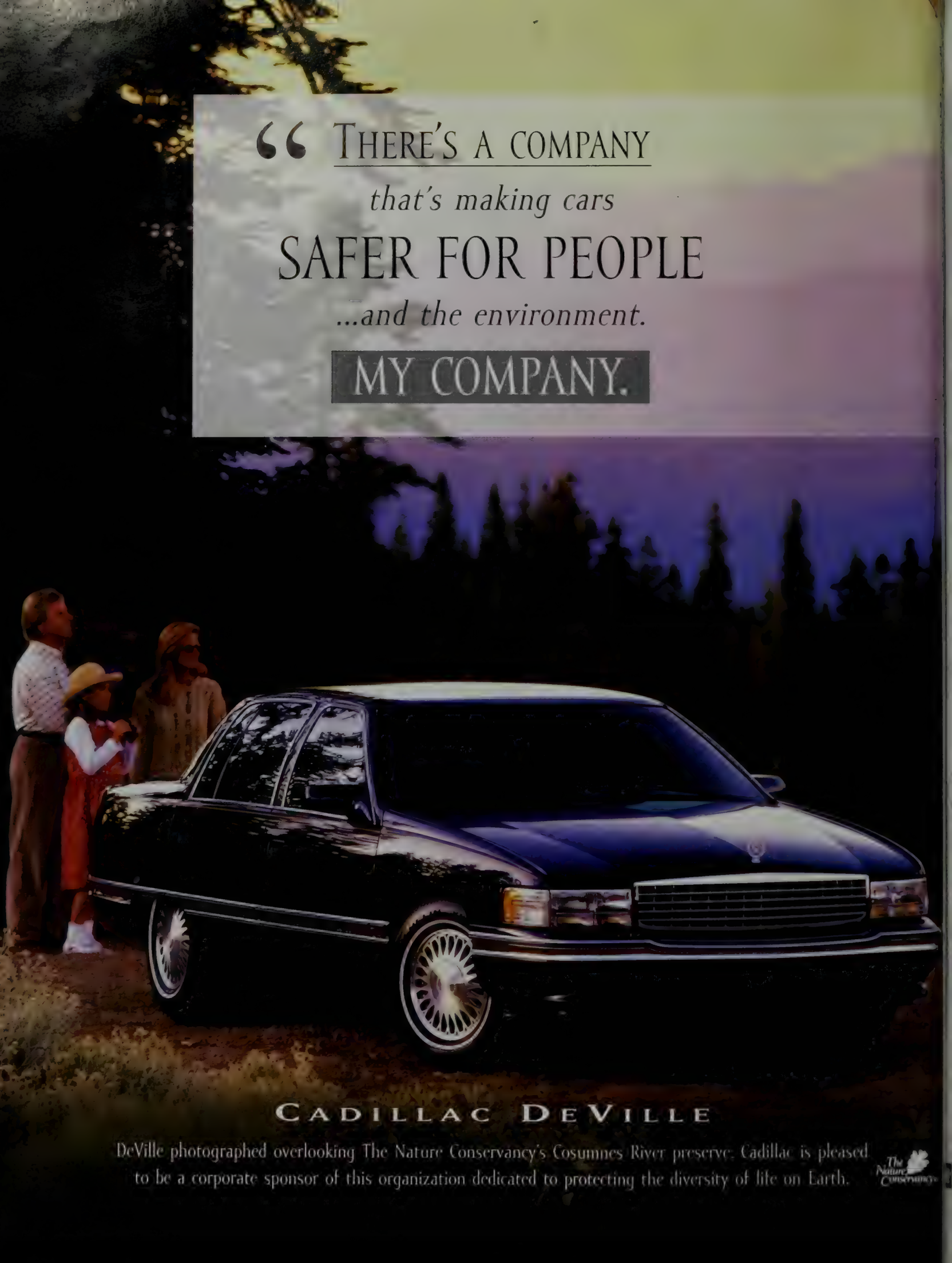
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ANTIQUES NOTEBOOK: SMALL JAPANESE SCREENS

DECORATIVE APPEAL ON A MANAGEABLE SCALE

By Andrew Decker

Screen, Momoyama period (1573–1615). Mineral pigments and ink on gold leaf paper; 12" x 28½". A screen attributed to the school of Kano Mitsunobu combines the meticulous painting style of the Yamato-e tradition with a lavish use of gold that pervaded Momoyama period decorative arts. Though few of Mitsunobu's works are extant, two of his *hina byobo*, or small screens made for Girls' Day festivals, are the earliest surviving examples. Leighton R. Longhi Inc., New York.



Small-scale Japanese screens have generally received short shrift from scholars and collectors. While screens played important roles as backdrops for tea ceremonies and in myriad seasonal and religious festivals in Japan, they have a utilitarian function that does not follow the Western model for the fine arts. "We think of screens in the West as decorative room dividers," explains Helga Fleishman of Imari in Sausalito, California. "In fact, they are simply frames for art, and Japanese artists were working in both large and small formats."

Despite the lack of attention, small screens do have their decided charms, which are at the moment quite affordable. Prices for all screens spiked upward during the late 1980s market boom but have since become stable, if somewhat softer. "We're now in a period of consolidation and slowly rising prices," says New York dealer Leighton Longhi. "I would expect that within the next several years the screen market will rise again fairly sharply."

Folding screens are known in Japan as *byobu*, which literally means "protection from the wind." Composed of several layers of paper laid over a wood frame, they were usually made in pairs, or sets of pairs, and often have six panels.

Screens originated in China, and early Japanese screens from the eighth century were true to their Chinese origins, frequently depicting scenes from Chinese literature. By the twelfth century, the distinctive Japanese Yamato-e school had developed, featuring dense, richly colored landscapes and narrative scenes of the aristocracy and commoners on outings around the imperial city of Kyoto.

During the strife-ridden Muromachi period (1333–1573), Japanese scenes and color gave way

continued on page 46

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DECORATIVE APPEAL ON A MANAGEABLE SCALE
page 44



JOHN LEI

to atmospheric *zenga* works—monochromatic ink paintings that were created by monks who drew on the imagery and techniques of Buddhist art from China. As Japan moved into the more peaceful and affluent Momoyama (1573–1615) and Edo (1615–1868) periods, tastes swung from mystical austerity to a broad range of highly decorative styles.

The Kano school artists—who developed as court painters to the warrior class and mastered monochromatic landscape—combined Chinese ink-painting technique with native subjects in a somewhat mannered style. Elaborate screens contained densely colored mineral pigment with gold leaf, and water was shown in rich azure blues. In sensuous contrasts of light and texture, the blues—as well as lush greens and browns—were surrounded by luminous gold leaf, which added an essential touch of light to the dark castles and fortresses of the period.

A more fluid, distinctly Japanese style emerged in the work of Tawaraya Sotatsu, who helped re-



TOP: *Screen*, 18th century. Ink on gold-leaf paper; 25" x 72". Small screens were used as ceremonial backdrops, room dividers or near futons to prevent drafts. A screen executed by Kano Hidenobu Kansen during the Edo period (1615–1868) shows the bold brushwork of the Kano school painters, who were *goyo-eshi*, or government artists, for some 300 years. Liza Hyde Antique Japanese Screens, New York.

LEFT: *Screen*, Kano school, circa 1700. Mineral pigments and gold leaf on paper; 52" x 60". A screen presents a panoramic view of celebrants in the Sumiyoshi Shrine's annual summer event. Temple and shrine festivals were frequent subjects of the period's genre painters. Naga Antiques, Ltd., New York.

continued on page 50



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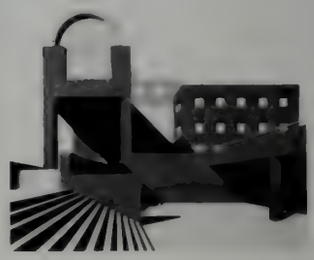
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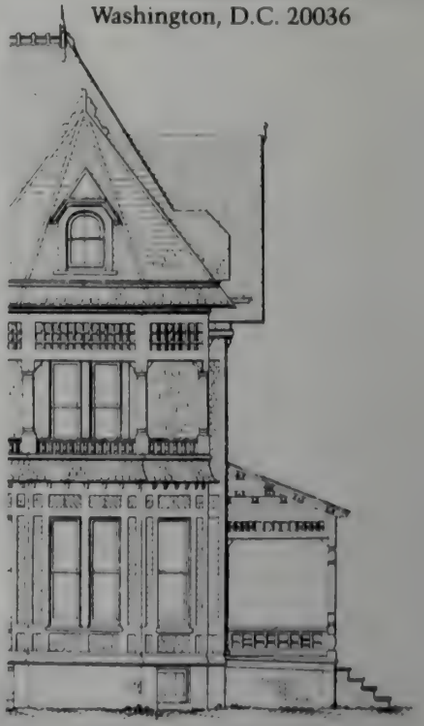
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DECORATIVE APPEAL ON A MANAGEABLE SCALE
continued from page 46



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vive the Yamato-e school in the early seventeenth century. Sotatsu abandoned Chinese ink-painting technique and injected a previously rare dynamism through brazenly asymmetrical compositions and bold silhouettes. Ogata Korin, after whom the Rimpa school was named, followed Sotatsu's decorative lead yet introduced more elegant lines and naturalistically rendered subjects—beds of irises, for instance—floating on a gold-leaf ground.

As the Edo period progressed, the wealthy came to include not only the aristocracy and the military but a class of parvenus: well-to-do but

TOP: *Screen,* Edo period. Mineral pigments and gold leaf on paper; 40" x 66". A low twofold screen called a *furosaki byobu* depicts white herons among reeds and was often placed behind a participant in the tea ceremony or used to shield the fire vessel from the wind. Odile Cavendish, London.

ABOVE: *Screen,* attributed to the Rimpa school, circa 1780. Watercolor, mineral pigments and gold leaf on paper, mesh; 33" x 98½". The boldly painted spring and summer flowers on a fully reversible sixfold miniature screen with black lacquer fretwork typify the non-narrative subjects usually chosen by followers of the Rimpa school. Mandarin ducks and irises often represent the month of May in Japanese imagery. Milne Henderson Fine Art Ltd., London.

continued on page 52









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DECORATIVE APPEAL ON A MANAGEABLE SCALE

continued from page 50

socially plebeian urban merchants. Since they were allowed to amass wealth but were destined to remain powerless, their artwork came to be known as Ukiyo-e, or "pictures of the floating world." Best known for their wood-block prints, the Ukiyo-e artists (among them Katsushika Hokusai, famous for his *Thirty-six Views of Mount Fuji*) were mostly town painters, called *machi-eshi*. The flat, colorful narrative painting of the Ukiyo-e school recorded scenes from the lower-class Kabuki theater and pleasure quarters, or brothels.

The smallest format of screens, the *hina-byobu*, are under three feet in length. Created for use in Girls' Day festivities, in which they were used as a backdrop for dolls, they typically depict birds and flowers. In the West, Longhi says, "They can be set on top of little tables where you want something very small, though sometimes people mount them as paintings."

Hina-byobu aside, small screens come in a range of sizes and offer a wealth of imagery, depending on the artist and period. Low tea-ceremony screens commonly have a two-panel format, as do some taller screens that commemorate particular festivals. Longer pillow screens, which were made to frame the heads of futons, are from six to nine feet in length and between one and a half and three feet in height. Their subjects run the gamut from tranquil scenes of nature to boisterous throngs en route to a shrine.

"Pillow screens are often too long and skinny to hang on their own," says Liza Hyde, another New York dealer. "Decorators are using them in groups, all on one wall—and why not? If you combine a serene bamboo painting with ceremonial dancers and another fun painting, you can have a wonderful montage."

Others put longer screens on low platforms that set them apart from the rest of the decoration in a room. In fact, having the screens somewhat raised is essential, for they were painted to rest on, and to be viewed from, the floor. "Sometimes I ask my clients to get down on the floor to look at them," says Hyde, "because otherwise they're not getting the right perspective." When screens are at eye level, as they would be at a tea ceremony, the viewer is pulled into the images.

Among the most popular and generally most expensive screens are those from the Ukiyo-e and Rimpa schools, and prices vary greatly. "Period, subject matter, artist and quality are what's important," says Longhi, "but there are no hard and fast rules, and there's no real price ceiling." As an example, Longhi cites a very early but unsigned genre screen, catalogued by Sotheby's as Ukiyo-e

Screen, Edo period. Ink, mineral pigments and gold leaf on paper; 22" x 66". An open roof reveals Heian-period court figures in a scene from *Genji Monogatari* (*Tale of Genji*), which was regarded by many as the first work of Japanese literature. Much Japanese narrative painting from the late Heian through the Edo periods told the story of the prince and two subsequent generations of his family. Imari, Inc., Sausalito, California.

Small screens offer a wealth of imagery, depending on the artist and period.



JAY DANIEL

continued on page 56

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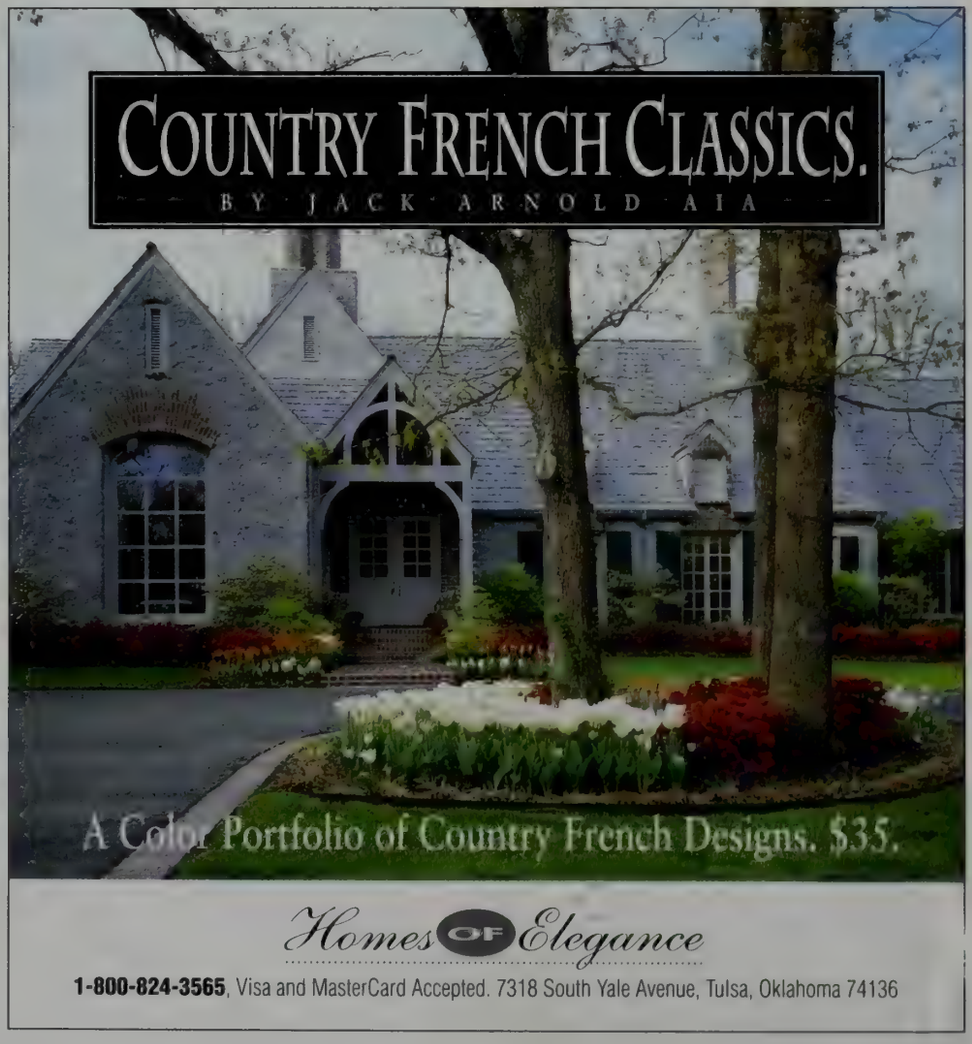
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SMALL JAPANESE SCREENS

continued from page 52

school, that fetched $1.6 million last June. The price was a record for a single screen (rather than a pair) and even more remarkable for the screen's diminutive size: approximately 30 inches by 101 inches.

Such early masterpieces, however, are few and far between. For under $100,000, one can find works by a known artist from any school, if not its leading master. For between $20,000 and $30,000, says Helga Fleishman, there are "very fine examples of mid- and late-Rimpa school painting by lesser artists or without signatures, but they are still going to have a very contemporary feeling, with naturalistically rendered flowers in an abstract negative space." Good Kano or Tosa school paintings can be found for still less, as can work by the *machi-eshi*. "Prices are still terribly fair for works of art of this quality," says Marilyn Marinaccio, of Naga Antiques in New York. Sebastian Izzard, of Christie's Japanese department in New York, says that many small-scale screens

"Prices are still terribly fair for works of art of this quality," says Marilyn Marinaccio of Naga Antiques.

are suitable for use in interior design and acknowledges that there's a "very strong market for such works showing landscapes and flowers."

Even those screens that are simply decorative can have a tremendous presence, however. "Small screens are becoming extremely popular because they're easier to fit in smaller spaces," notes Marinaccio. The modest size, in fact, is preferable to some collectors, given the exotic power that the screens offer. For many, small is perfect. □


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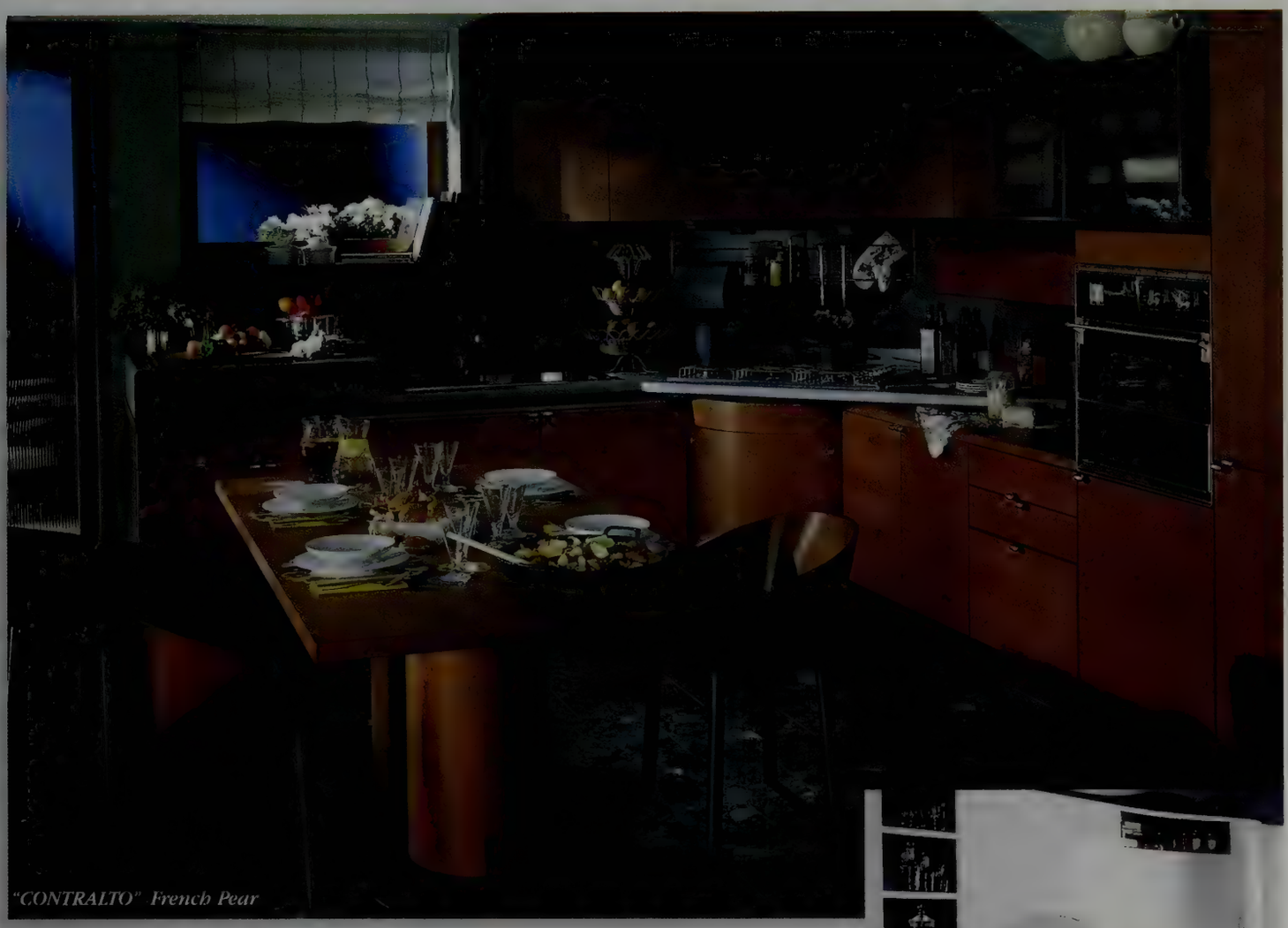
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AD TRAVELS: INSIDE THE ROYCROFTERS' WORLD

THE ARTS AND CRAFTS ERA SURVIVES IN WESTERN NEW YORK

By Avis Berman

Exactly a century ago Babe Ruth was born, *Swan Lake* was performed for the first time, X rays were discovered and in East Aurora, New York, a village sixteen miles southeast of Buffalo, a retired soap salesman named Elbert Hubbard vied for his own place in history by launching a craft colony. Hubbard, who had a penchant for the archaic, called his commune the Roycroft, or the king's house. The name was meant to evoke a guild of artisans living and working together in preindustrial harmony, with himself as lord of the manor. Influenced by William Morris's ideals and guided by his own commercial instincts, Hubbard marketed himself as a cracker-barrel sage and the products his workers made as prominent contributions to the American Arts and Crafts Movement. Hubbard's charisma was instrumental in popularizing the Craftsman ethos; well after he was gone, the memory of his leadership kept the Roycroft enterprise a going concern for decades.

Hubbard's entrepreneurial shade is as hardy as the millennial urge that he translated into dollars and cents. The community he founded has been preserved to a remarkable extent, both architecturally and spiritually, and it remains a major destination for the Arts and Crafts pilgrim. Of the original buildings that once belonged to him, fourteen are extant and several are still used for much the same purposes as they served at the turn of the century. The campus, as the area is called, is set amid the pleasant streets of East Aurora, whose collection of Queen Anne, Italianate and Stick Style houses is intermixed with bungalows put up by the original Roycrofters. In particular, two Hubbard-inspired structures—the ScheideMantel House and the Roycroft Inn—are gems of Arts and Crafts thinking whose preservation constitutes a story in itself.

In celebration of the colony's centennial, an exhibition called "Head, Heart and Hand: Elbert Hubbard and the Roycrofters" opened at the Memorial Art Gallery in Rochester last October, and it will travel to five other museums. Featuring almost two hundred items, including books, paintings, furniture, leather goods and metalwork, the show vividly explores the Roycroft's dual legacy as a craft guild and an experiment in living.

continued on page 64



COURTESY ELBERT HUBBARD-ROYCROFT MUSEUM



PHOTOGRAPHY ALEC MARSHALL

"Art is not a thing separate and apart—art is only the beautiful way of doing things," wrote Elbert Hubbard (above, in a circa 1914 photograph). A salesman-turned-writer-publisher, Hubbard founded the Roycroft, a crafts colony that flourished in East Aurora, New York, from 1895 until about 1938.

ABOVE RIGHT: The 1902 Blacksmith and Copper Shop serves as a gallery, shop and information center. BELOW: The front room features a hammered-copper fireplace hood. The painting is Alexis-Jean Fournier's *Entrance to the Grand Canal, Venice*, 1902.



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[illegible] CRAFTS ERA SURVIVES IN WESTERN NEW YORK

With his long flowing hair, flannel shirts and sturdy brogans, Hubbard liked to pose as the wise fool and free spirit locked in combat with local obtuseness. It was good for him and the tourist trade the Roycroft attracted, but he seems to have been more than tolerated by East Aurorans, and not merely because he became the town's main employer. Western New York, where Hubbard had established his headquarters, was an area so historically susceptible to spiritual enthusiasms that it was nicknamed the Burned-Over District for the incendiary religious revivals that regularly gripped the region during the nine-



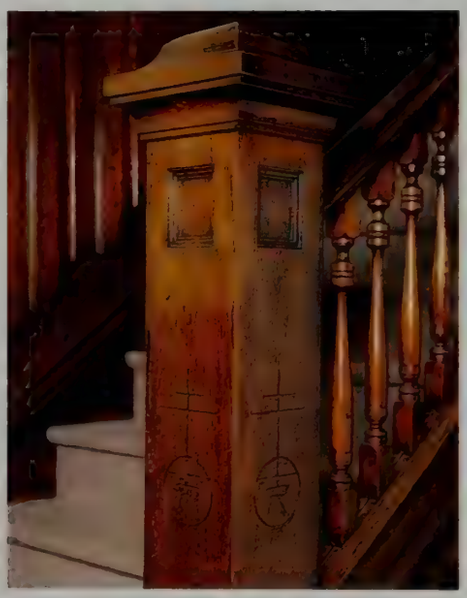
In addition to being East Aurora's primary employer, Hubbard created community through enrichment classes, games and a lyceum. LEFT: The Power House, built circa 1910, converted coal into steam heat and electricity. The Roycroft band practiced upstairs.





JAMES M. VIA

ABOVE LEFT: Hubbard and the Roycrofters shared a penchant for mottoes, such as the one carved on a door at the entrance to the old print shop. ABOVE RIGHT: A circa 1905 ceramic vase by Dard Hunter is on view at the Roycroft Arts Museum. Though not part of the Roycroft line, it echoes the graphic forms Hunter explored.



"The love you liberate in your work is the only love you keep," Hubbard wrote. ABOVE: A Flemish oak newel post incised with a version of the Roycroft cross-and-orb emblem stands in the former print shop. BELOW: The Chapel, built in 1899, serves as the town hall and houses the Aurora Town Museum.





ABOVE: A new stone-and-half-timbered print shop was erected in 1900, designed, many believe, with the help of artist and architect W. W. Denslow, who later illustrated the first edition of *The Wonderful Wizard of Oz*. Typesetting was done in the basement; Hubbard used the upper level of the tower for his office and sanctuary.

continued on page 68

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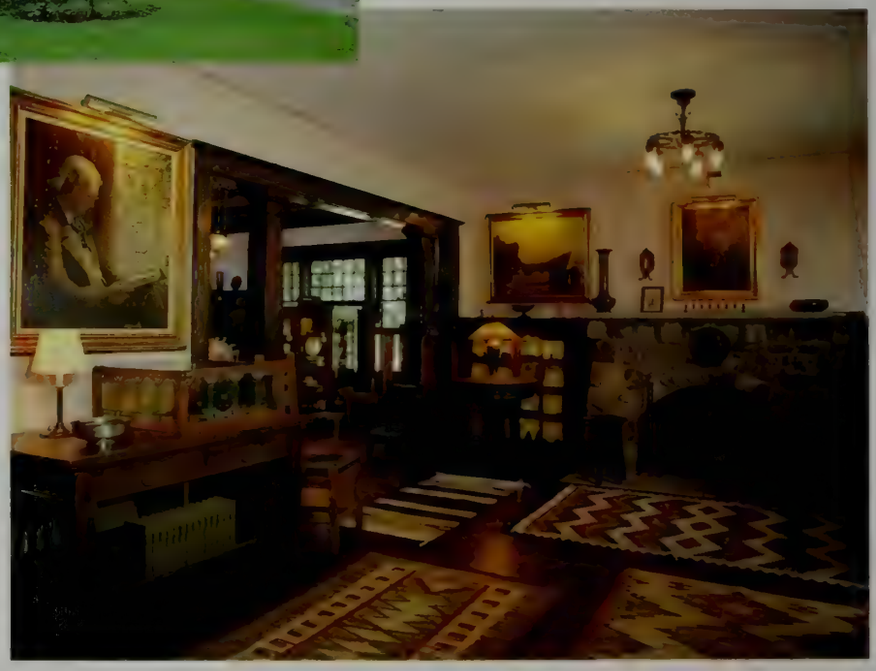
CRAFTS ERA SURVIVES IN WESTERN NEW YORK

continued from page 67



LEFT: The Elbert Hubbard Roycroft Museum is located in the ScheideMantel House, a Craftsman bungalow built in 1910 for George and Gladys SheideMantel, who were among the original Roycrofters. Gladys donated the house and its contents to the Aurora Historical Society.

BELOW: In the living room, Hubbard's portrait is over a library table that holds his *Little Journey* volumes. A plaque honoring William Morris is centered in the fireplace. The portrait above is of Alexis-Jean Fournier; his *Last Barbizon* hangs at left.



teenth century. Though Hubbard's crusade was social and economic rather than theological, the impulse to eccentricity and acting on one's convictions, no matter how extravagant they seemed to the majority, had deeply rooted local precedents.

When Hubbard, who was born in 1856 in Bloomington, Illinois, bought a house in East Aurora in 1884, he was a conventional, hard-driving businessman in charge of advertising and sales for the Larkin soap and mail-order company in Buffalo. He was married and had three children. In 1893, however, he quit his job to become a writer; he received sixty-five thousand dollars as his share of the firm, making him a wealthy man. Hubbard attended Harvard for a few months in 1893, and the experience did not agree with him. Yet he persevered, writing several dreadful books and conducting his literary education in public before finding his way to a folksy, aphoristic style that owed something to the advertising slogans he was a whiz at devising. (The Roycroft specialized in selling motto cards emblazoned with such pieces of individualist wisdom as "Conformists die, but heretics live on forever," "Every knock is a boost" and "The leader of the orchestra is always a man who has played second fiddle.") By this time Hubbard was also in love with a schoolteacher named Alice Moore, who coincidentally had relocated to Boston at about the same time he displayed a newfound desire to enter Harvard. In 1894, on a tour of England and Ireland, Hubbard visited Morris's Kelmscott Press, and its example inspired him to initiate his own publishing venture. The result was *The Philistine*, a magazine of protest, self-promotion and humor, whose first number came out in June 1895.

Hubbard's ambitions grew beyond having an outlet for his writings. If the world didn't accept him, and by now it didn't—Alice Moore had a child by him in 1894—he would create his own. In 1897 he broke ground for the Roycroft's first building, a print shop to issue not only *The Philistine* but fine books and pamphlets. Other shops for the production of furniture, metalwork and leather goods, as well as a laundry, power station, foundry and firehouse, followed.

Now pleasingly covered with ivy, these stone-and-half-timbered structures were designed in an Anglophilic style that paid homage to Morris

continued on page 70



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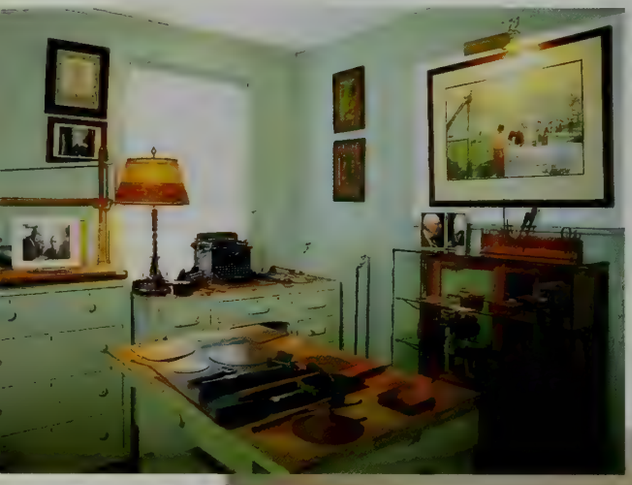
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and Ruskin's medievalism, replete with gables, dormers and crenellated stone towers. The 1899 Chapel, for example, is a fieldstone building with a turret, Gothic windows and a great room with a trussed ceiling of hand-hewn beams; it functioned as the Roycrofters' meeting place and gallery, and today, as the town hall, it is still used for village meetings. Hubbard's own office was in the tower of a newer, enlarged print shop, built in 1900. The building is faced in rough-cut stone, its interior is distinguished by imposing fireplaces and massive oak doors and staircases. The doors, banisters and window frames are carved with inscriptions and a large *R* within an orb and cross, the emblem of the Roycroft. As Kitty Turgeon, a local preservationist and dealer in Roycroft objects, observes, "They put the *R* mark on furniture the way we put an alligator on a shirt." Turgeon and her husband and business partner, Robert Rust, work out of the copper shop, which began as a smithy in 1902. Today, the complex impresses visitors as the model of a picturesque, close-knit community.







ABOVE: The ScheideMantel dining room features a built-in buffet and a mahogany cabinet displaying Roycroft objects. Above the table, set with Buffalo pottery designed by Dard Hunter, is a light fixture with Steuben glass globes.

LEFT: Leather goods in George ScheideMantel's workroom include two Aztec-themed pieces beside a painting of Hubbard and Karl Kipp. BELOW: Fournier's *Home of Honoré Daumier* hangs in a Roycroft-furnished bedroom.

Hubbard was not an artist or designer himself, so he had to recruit people to work for him. He promised them an escape from the intolerable conditions of city factories and the satisfaction of learning to make things by hand and developing artistic instincts. Hubbard offered to teach a skill or a craft to local laborers, farmers, housewives and teenagers, and brought in artisans to train them. Out of these impromptu beginnings a group of talented workers emerged, no small tribute to Hubbard's ability to motivate people and provide an invigorating atmosphere.

Wages may have been low—a typical salary was eight dollars a week—but employees accepted that as a trade-off for healthier living and working conditions. Rixford Jennings, whose father, Walter Jennings, became a superb bookbinder and coppersmith, says that Jennings Senior worked in a knitting mill in Troy when he saw a copy of *The Philistine*, got excited about the Roycroft idea and paid a visit. In 1908 he moved his entire family to East Aurora and took a pay cut to work there. Jennings, who was two when the family settled in the village, recalls, "My first impressions of the Roycroft were of how heavy those oak doors were and how hard they were to get open." By the time the Jennings family arrived, Hubbard had divorced his wife and

continued on page 72

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THE ARTS AND CRAFTS ERA SURVIVES IN WESTERN NEW YORK
continued from page 7

married Alice Moore, who had long been an advocate of women's rights. The Roycroft also had its own farm by then, and Rix Jennings remembers that the silos stirred up controversy after the Hubbards had "Votes for Women" painted on them in huge block letters.

Muriel Jennings Case, Rix's older sister, also understands why their father took the family away from the noise and dirt of the mills nine decades ago. "My father idolized Elbert Hubbard, and he was awfully good to his people," she says. "The grounds were beautiful. Low stone walls surrounded the campus, and wherever there was a wall, flower beds ran alongside it. There was a bowling green in front of the inn, and slides and teeter-totters for the children. And we were exposed to so much. There were musical salons on the weekends, and a summer concert series, and the activities were free to the workers and everyone else in the village. One year we all got dancing lessons, and every winter a huge Christmas tree was put up with bushel baskets full of sweaters, mufflers and caps for the employees and children."

Although Jennings and other artisans were making the tables, chairs, bookcases, candle holders, trays, lamps and other furnishings that are now the most widely admired aspect of the Roycroft, the community was then being supported largely by Hubbard's writings. *The Philistine*, which had the circulation of a little magazine and was cranky enough to expect to remain so, became a national voice. For the March 1899 issue Hubbard wrote "A Message to Garcia," an essay about a young man in the Spanish-American War who unhesitatingly followed his superior's orders and delivered a dispatch against fearful odds. This paean to blind acceptance of duty took the country by storm. Subscriptions to *The Philistine* jumped from 2,500 in 1895 to 100,000 in 1899; they reached 126,000 in 1906 and 200,000 in 1911. The New York Central Railroad ordered more than a million reprints of "A Message to Garcia," and Hubbard was a household name.

After "Garcia," Hubbard and the Roycroft were as well known as their





"Most of our best moves are accidents," Hubbard wrote. ABOVE: The main entrance to the inn was once the doorway to the original print shop dining room. LEFT: An emblematic stained-glass window was designed by Dard Hunter.

BELOW: The Roycroft Inn, built circa 1895–1905, evolved out of Hubbard's residence and is distinguished by a peristyle. At right is a building modeled after Wordsworth's church at Grasmere.



continued on page 74

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ARTS AND CRAFTS ERA SURVIVES IN WESTERN NEW YORK

continued from page 7

wares, and visitors flocked to see them both. Hubbard played host to Henry Ford, Booker T. Washington, Ellen Terry, Clara Barton, Bret Harte and Clarence Darrow. In 1903, in response to the onslaught of tourists, Hubbard demolished part of his own house and incorporated the rest of it into the Roycroft Inn, a row of separate buildings connected by a long, friendly veranda.

Unlike the quasi-medieval workshops, the Roycroft Inn has a long, low-slung look to it, and Roycroft myth has it that Frank Lloyd Wright, who was often in Buffalo working on the Larkin factory building and the Darwin Martin house, journeyed to East Aurora and gave Hubbard some pointers. Another version of the story goes that when Wright arrived, Hubbard wasn't at the Roycroft. Wright looked around and, eyeing the battlements, gables and pointed arches with amused horror, left a note saying, "You need me more than I need you," and exited. Whatever did or did not happen between those two, the inn has a more modern, more American feel to it. Naturally, it was furnished with chairs, tables, sofas and fixtures hammered out on the premises, and guests who found them comfortable could walk over to the carpentry shop and order their own. The inn was known for its home cooking, Turkish baths, healthful exercises and in-house lyceum: Hubbard presided as lecturer and moderator in the main salon, which was decorated with a frieze of murals depicting the centers of Western civilization—London, Paris, Venice, ancient Greece and East Aurora.

More of the Hubbard flair was in evidence in the bedrooms, whose doors bore the names of his personal heroes. Guests were put up in the Socrates, Ruskin, Rembrandt, Emerson or Susan B. Anthony chamber, and the name became the occupant's own sobriquet for the rest of his or her stay. Each room had a guest book, and visitors were encouraged to emote over the artistic surroundings. Responses ranged from the treacly to the caustic, but gush predominated. The outpouring of enthusiasm caused one guest, the reliably astringent Alice Roosevelt, to write, "I am an easy-going individual (never had a pain in my life) but these 'inspired' sentiments make me sick."

George ScheideMantel, one of the hotel's early employees, still figures in

continued on page 76



JAMES M. VIA

The leather cover for *Contemplations*, a 1902 publication of Hubbard's writings, was designed by bookbinder Frederick Kranz and executed by Axel Sahlin.



VISITING THE ROYCROFTERS

East Aurora is 1[illegible] miles southeast of Buffalo. The Elbert Hubbard Roycroft Museum (363 Oakwood Avenue, East Aurora, NY 14052; 716/652-4735) is open June through October, Wednesday, Saturday and Sunday afternoons, and by special appointment. The Roycroft Campus consists of fourteen buildings, many of which are open to the public.

The Roycroft Shops (in the former Blacksmith Shop and Copper Shop, 31 South Grove Street, 716/652-3333) are open seven days a week and serve as a visitors' center and complex of shops and galleries. Brochures and walking tour maps are available there (call in advance for a guided tour).

Annual, centennial and summer activities:

- *Elderhostels—college-level, noncredit programs for seniors—scheduled for May and September this year. Contact Elderhostel, 75 Federal Street, Boston, MA 02110; or the Foundation for the Study of the Arts and Crafts Movement at Roycroft, 31 South Grove Street, East Aurora, NY 14052; 716/652-3333.*
- *Grand reopening of the Roycroft Inn, scheduled for June 1995. Planned speakers include Senator Daniel Patrick Moynihan and Christopher Forbes. Contact Martha Augat, Innkeeper, the Roycroft Inn, 40 South Grove Street, East Aurora, NY 14052; or call 800/267-0525 for reservations.*
- *Other activities: the Roycroft Chamber Music Festival (June 10–11, 17–18); a benefit auction (June 17); the Roycroft Summer Festival (June 24–25), featuring contemporary arts and crafts, music, food, antiques and tours of the campus; a concurrent outdoor art festival; and Toyfest (August 26–27). Contact the Greater East Aurora Chamber of Commerce, 716/652-8444.*

The "Head, Heart and Hand: Elbert Hubbard and the Roycrofters" exhibition is on view until March 26 at Ohio's Akron Art Museum. Other venues include:

Allentown Art Museum, Pennsylvania—April 23–June 25

Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, California—July 28–September 24

Virginia Museum of Fine Arts, Richmond—November 13–January 7, 1996

New York State Museum in Albany—February 3–March 31, 1996



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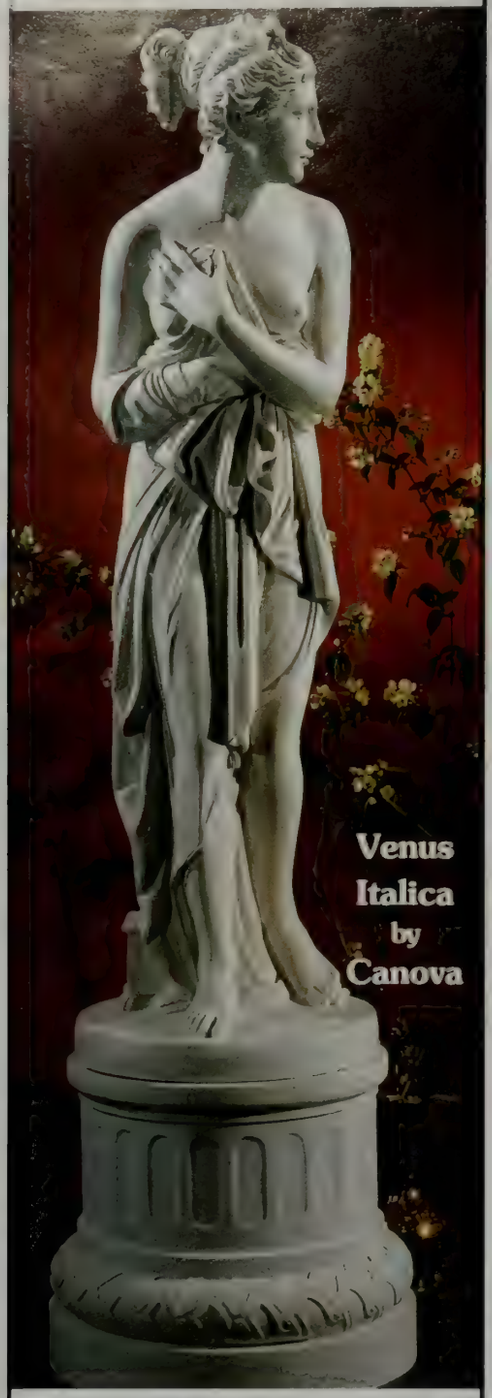
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THE ARTS AND CRAFTS ERA SURVIVES IN WESTERN NEW YORK

continued from page 74

Roycroft history. He started as a bellboy, and in 1915 he became head of the leather shop. In 1908 he married Gladys Grant, the daughter of the inn's chief cook, and two years later the ScheideMantels built a house along the lines of the Craftsman ideal. The couple had no children and never changed their décor, which consisted of Roycroft furniture and fixtures. George ScheideMantel died in 1979, but Gladys, born in 1885, died a few days short of her 106th birthday. When Gladys turned 100 she moved out of the house and gave it and its furnishings to the Aurora Historical Society, which has turned it into the Elbert Hubbard Roycroft Museum, displaying both the ScheideMantels' original possessions and mementos associated with Hubbard himself.

The ScheideMantel House, a bungalow with a front porch, dormers and a steeply pitched roof, is an instant indoctrination into the Arts and Crafts philosophy. This worker's cottage proclaims Hubbard's definition of art: It was something to be placed in the home and made available to everyone. The snug living room contains an altarlike fireplace crowned by a bas-relief of William Morris, and it is softly lit by lamps designed by Dard Hunter, the most sophisticated artist to be affiliated with the Roycroft. The dining room is paneled in chestnut. Leaded-glass windows, a built-in sideboard, hand-wrought chairs and table, and hammered copper trays, bowls and vases radiate a domestic ideal.

Hubbard's fame and fortune, his bunkum and blarney, went on unabated until May 1915, when he and Alice embarked on a trip to Europe. Hubbard hoped to speed up the peace process, he told the press, "by having a word with the kaiser." They sailed on the *Lusitania*, and both died when the ship was sunk by a German U-boat. Death suggested that Hubbard had attained the status of a cultural messiah—his children received over forty thousand letters of condolence. Elbert II, his eldest son, took over the Roycroft and ran it until 1938, when the Depression and shifting tastes forced him to close down.

Under different owners, the Roycroft Inn struggled on over the years, but without its former panache, and it went bankrupt in 1987. When Thomas Lunt, a businessman who lives near East Aurora, read about the foreclosure in the local paper, he was appalled that such a colorful piece of history was about to disappear. But since Lunt is also a trustee of the Margaret L. Wendt Foundation, a charitable organization set up to aid the arts, humanities and social services in western New York, he was able to act on his dismay. He persuaded the other Wendt trustees to save the inn by buying the building and restoring it to its pre-1915 appearance, with the eventual aim of letting professional hoteliers manage it. Eight years and more than five million dollars later, the site's revival as a fine country inn is being underwritten by a consortium of private, community and state agencies. It is slated to open in June as part of the commemoration of the Roycroft's one hundredth anniversary.

The Wendt Foundation also acquired over three hundred pieces of the inn's original furniture and accessories for the public rooms. This was a crucial purchase, because a number of dealers and collectors wanted to rush in, skim off the objects and leave the inn an empty shell. If the building had been stripped of its authentic artifacts, the renovated version could not hope to recapture its Arts and Crafts aura. "Very few inns have this kind of history," Lunt says. "The preservation process has been arduous. It has to be, to be successful. If it isn't, the building loses and it becomes just another hotel. We want you to understand what Elbert Hubbard was trying to create and the attitude of the Roycroft artisans toward their craft. It's our belief that we can attract people to western New York to see some of this history. They just have to learn that it's here." Elbert Hubbard, merchandiser extraordinaire, would hardly quarrel with that. □



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ELECTRONIC LANGUAGE

By Nicholas von Hoffman

Twenty-five years ago *hardware* was a collective noun for locks, hinges, hammers and saws. Today when people say "hardware" they are as likely to be referring to a computer or to something electronic in a gray box as to a doorknob or a towel rack. Twenty-five years ago *software* had little meaning, because the only people who used the word were locked up by themselves in laboratories. *Wetware*, the electronut's faintly sarcastic name for the human brain, had been invented, of course, but the expression has even yet to come into general use.

Electrolanguage has insinuated itself everywhere. In the last generation it has grown to pervade everyday speech and often the architecture of thought and imagination.



One uses it whether or not one is *computer-literate*, an Electrolandish term we probably can do without. *Workstations, Internet, network, networking, VCRs, input* as a verb and *input* as a noun, *camcorders, desktop publishing, microwave ovens, uplinks* and *downlinks, PCs, MRI* (magnetic resonance imaging), *faxes* and *floppies, V-mail* and *E-mail*—and who still thinks a *hard drive* is a bumpy road? There are also words such as *glitch*, of German-Yiddish origin, which was taken up and popularized by electronics. No sector of American life gives us more idioms, slang, vogue words and neologisms than those spun off by the wide, interconnected technologies that fall loosely under the category of electronics. Electrolanguage has worked its way into the mother tongues of all technically hip peoples. In Italian they say *bootstrappare* for booting up the computer, and in Berlin, if you can get the word *Benützerschnittstelle* out of your mouth, you won't have ordered a veal cutlet but will have said *user interface*. (Incidentally, the reason the founding electrofiends chose *bootstrap* is that when a computer is switched on it literally has to do its first thinking completely unaided; it must pull itself up by its bootstraps into a condition of useful sentience.)

In the first three decades of our waning century, automobiles and airplanes had a particularly dynamic grasp on our verbal imaginations. It was from this realm of life and work that much new language came and was absorbed into everyday speech. Gasoline Alley and the age of barnstorming aviation gave our idiomatic English *tailspins, hitting the skids, hitting the brakes, backfire, zoom, where the rubber*

continued on page 80

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ELECTRONIC LANGUAGE
continued from page 78

... ets the road, taking off, put the pedal to the metal, windshield wiper, antifreeze, hubcaps, high-powered, streamlined and on and on and on. The cold war era came along to add to our vocabularies, as did the widening appreciation of the blues, jazz and African American culture, but since 1970 no single source has sparked new language as much as Electroland.

Because the boundaries of Electroland are elastic and ever-changing, electronic terms crop up in every line of work and industry. Even in the 1940s pilots were "on the beam," radar was already "locking on" and people were sometimes accused of "giving other people static." As the century ends, Electroland pours forth names not only of things seen and unseen but of worlds imaginary.

At least one of the new words is for something so pedestrian we never think about it except when we are at the checkout counter and the clerk is running a *scanner* over the merchandise's *bar code*. The ubiquitous bar code, whose definition will not be found in dictionaries printed twenty years ago, is printed on practically every object the modern hand touches. Soon human beings themselves may have bar codes assigned to them. Perhaps the only other system of technology to gain universal acceptance as quickly as the bar code was the lowly trolley car, which took over all of urban transportation in less than a decade a hundred years ago.

More often than not, new technologies give us words for objects and phenomena like *wind shear* and *steering wheel*, but not often ones for ideas. Electroland, on the other hand, does offer us new concepts and the names to go with them. In that category none has found greater acceptance than *interface*, an ugly word but one that expresses a fresh idea. The closest locution we had previously was a word like *fit*, but to say two parts fit together is a very different thing from saying they interface, which means they not only fit but they are functionally so compatible that they are able to react and communicate with each other without changing each other. *Interface* wasn't needed in the pre-electronic age when only animate objects talked to each other, but once the word was coined it was quickly applied to human beings.

In like manner, electronics made the word *process* into a verb. In the past people spoke of "the human thought process" but not of processing ideas, much less immaterial things such as data. As recently as twenty-five or thirty years ago people either thought or they didn't think, but Electroland has given us another kind of ratiocina[illegible] Now we may think or we may process data or information, and the two are by no means the same. Another noun changed into a verb is *access*. To access data is not the same as to look something up in a book. It conveys an orderly precision, an infallibility of close tolerances that we associate with the electronic cosmos, where all eyes are electric and minimicrons are magically measured by laser beams.

The electronic age has changed not only how we think about thinking but also how we regard behavior. We say people are *programmed*, which differs from saying people are dominated or hypnotized or influenced or even controlled by another. Although few of us have more than the dimmest appreciation of how it is done, we are all aware it is possible to write instructions so that a machine or, by extension, a person, will act and react as the programmer wants in a variety of situations and circumstances. A programmed person, we imagine, is automatically controlled, and that's pure computer electronics.

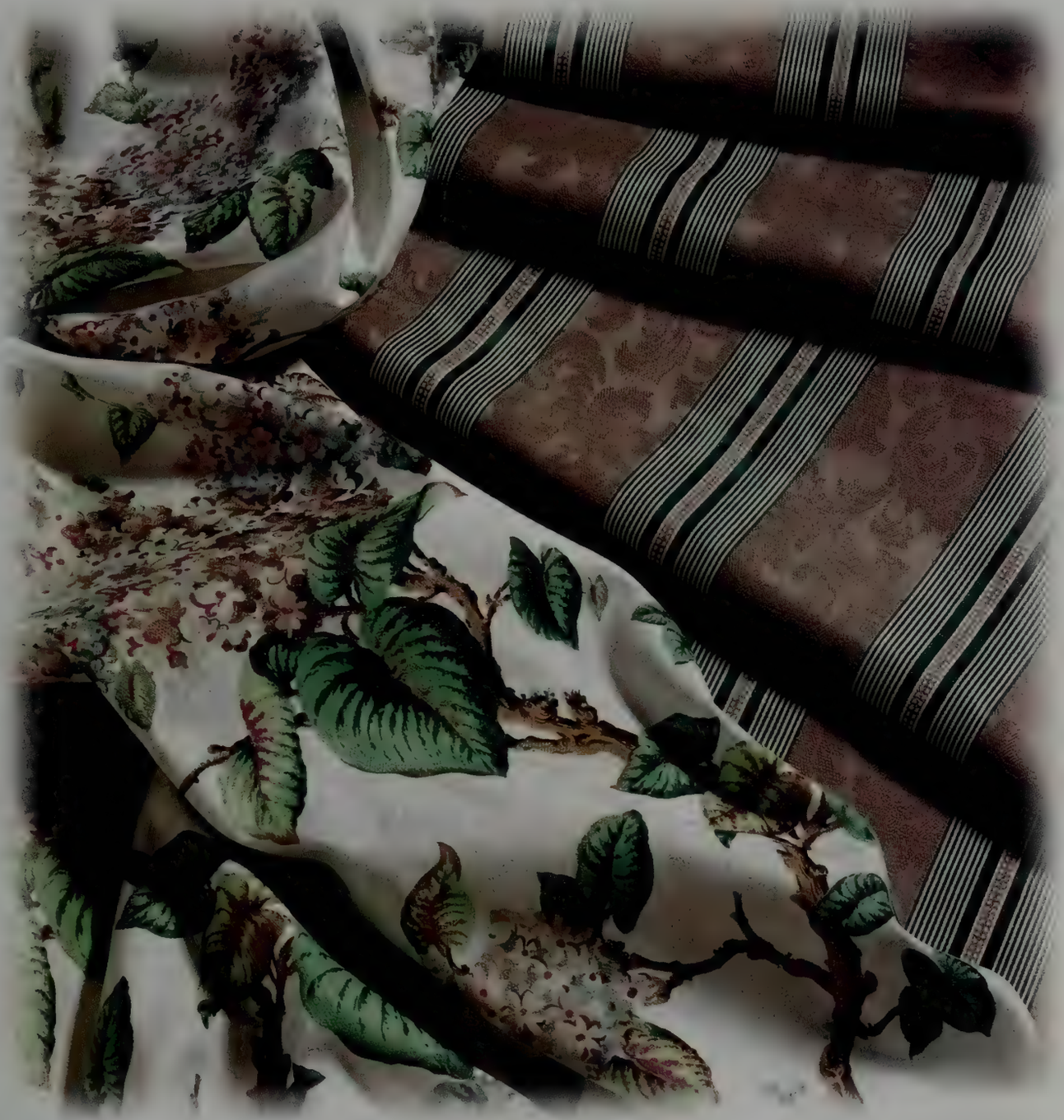
Incidentally, the word *computer* itself is a neologism. It may have sprung from a mistake in the printing of the full name of ENIAC, an early times electronic thinking machine at the University of Pennsylvania, whose initials stood for Electronic Numerical Integrator and Calculator. In its February 18, 1946, issue, *Newsweek* magazine messed up and, in place of *calculator*, substituted *computor*, which subsequently became *computer*. With the coming of the computer and the computer program, the once sharp distinction between man and machine began to blur. The one thing that we have clung to as a sign that we are smarter and better than the machines we invent is that they cannot deal with ambiguity. The computer has always been the ultimate is-it-or-ain't-it guy. Black or white, one or zero, yes or no, buddy, but now comes *fuzzy logic*, the generic name for Electroland's new systems designed to capture the indefinite in-between. *Fuzzy*, in this sense, has yet to make it into popular language, but you read it here first.

A word that has already escaped the technological isolation ward to fly into universal use is *virtual*. *Virtual* is part of the metaphysics of the electronic universe. From the git-go, when electricity was defined and experimented with several hundred years ago, it has always had its otherworldly aspects. It has been seen as tricky, occult and mysterious, hinted at as the key to invisible powers, potentates and presences. Thus, in the electronic realms, there are people and virtual people, and intelligence may be human or virtual or even artificial.

No sector of American life gives us more idioms, slang and neologisms than the technologies that fall under the category of electronics.

continued on page 84

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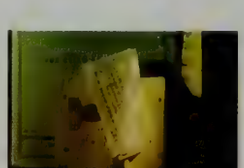
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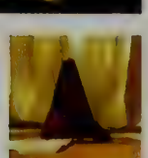
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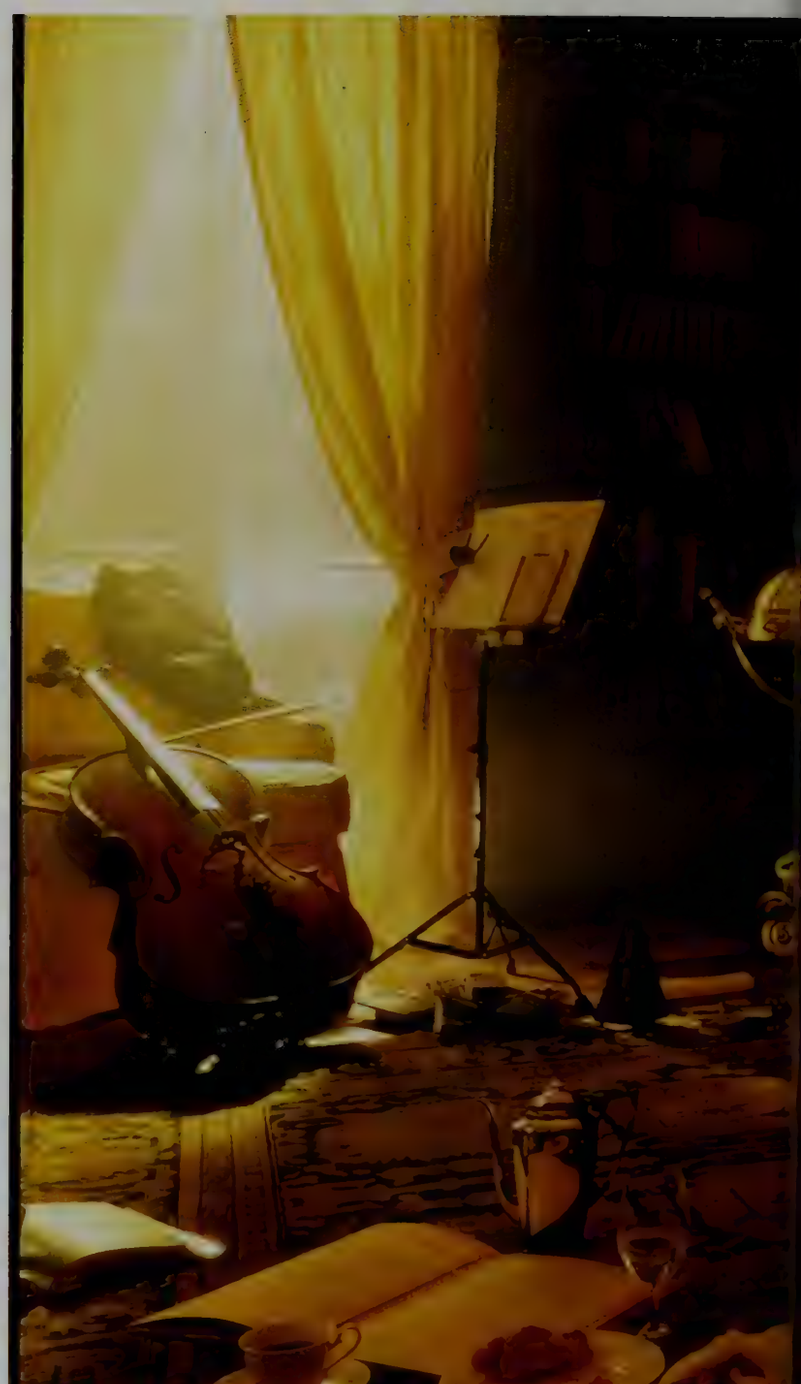
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ELECTRONIC LANGUAGE
continued from page 80

Parallel to the metaphysical distinction between the virtual and nonvirtual reality of objects and space, there is the concept of *real-time* events and non-real-time happenings, things that take place in Electroland when you choose to have them happen. Akin to real time is *online*, which occurs after you've *logged on*, and, certainly not to be overlooked, we have the special definition of *live*, as in television's *live at five*. The lexicon of television-derived terms is too long and too well known for listing.

Like the happy hunting grounds of merely human faiths, Electroland also has its ethereal domain, a mysterious place of many mansions and hierarchies called *cyberspace*. *Cyber* has only been around since the late 1940s, but who isn't familiar with this unfamiliar-sounding technoword? Technical dictionaries tell us that *cybernetics* originally had to do with theories combining communication and control of living things and electrothings, but meanings shift, and whatever *cyber* conveys now—your guess is as good as mine—it's not that.

Whether it's *cyberspeak*, *cybertravel* or even *cyberpunks*, the term has a second life as a popular prefix. Electroland has a penchant for inventing prefixes. The word *information* has been incorporated into electronic spheres and circles, where it has been chopped in half and has come forth anew as the prefix *info-*, as in *infoworld*, *infomat*, *infotainment*, *info highway*, etc. The *info* prefix suggests a special new class of information, namely electronically processed data, which may present itself as written text, nonverbal imagery or sound. So *info* is a *subset* (itself a mathematical term popularized by electronics) of a word that has swept the world—*multimedia*.

As with *digital*, another word recently reminted for electronic use and now on every tongue, it takes an exercise in fuzzy logic to divine what most people mean when they use the vocabulary of electrolanguage. *Database* and *data bank*, for instance, are often employed interchangeably almost as a synonym for human memory. Precise speakers of electrolanguage consider the data bank the place where the raw information is stored and the database the name of the process by which it can be retrieved and used.

Once these electrowords leave the environment where they have specific application, their meanings may evolve into who knows what. In Electroland *hard copy* is used in one sense only, but a TV tabloid news show seen by millions has taken the word for its title. Does it still mean what it did, or has it *morphed* (a term from electronic science fiction) into *hard-hitting* or some such?

Perhaps it's inescapable that as some new expressions become more popular their meanings grow less precise. But other electronic terms manage to keep their definitions even as people employ them in their daily speech. *Interactive*, originally borrowed by electronics from psychology, retains its essential meaning, as does *user-friendly*, a term so enthusiastically embraced we must assume that a technologically buffaloed population was looking for somebody to coin it. *End user* doesn't yet have the same currency, but unlike the word *consumer*, *end user* conveys people's sense of the last and often lost person at the end of a long engineering, manufacturing and distribution stream.

It takes an exercise in fuzzy logic to divine what most people mean when they use the vocabulary of electrolanguage.

As electronics have been used to extend our senses, these activities and the names of the electronic devices that carry them out have gone into ordinary language. We *scope* things out, or sometimes people "drop off our screens." The slangy expression for dead is *flatline*, and the verb *monitor* threatens to supplant *watch*, at least in American English. *Sensors* now monitor sights, sounds and even smells; *Minicams* and *minimikes* are used by police, spies and blackmailers to *eaveslook* and eavesdrop on the unwary. *Bug* has long since been the verb of choice for electronic eavesdropping of every sort. Electronic systems of all kinds are, of course, also subject to disabling *bugs*, but they can all be *debugged*, with the assistance of a passing *hacker*, a term said to have evolved at MIT in the 1950s. Smaller than a bug but almost as widely known as killer bees is the hated and feared *computer virus*, an organism that, thankfully, more people have heard about than personally encountered.

Back in the lab, the *nerds* (thought to be originally a self-deprecatory epithet invented by the propeller heads themselves) have several warehouses full of strange and wonderful-sounding words, most of which have meanings too technical to make them attractive to you and me. There are *gigaflops*, for example, the definition of which is far beyond my ken. Others that probably won't make it into the linguistic big time are *ancestor widget*, *jaggies*, *MUMPS*, *MIPS* and my favorite, *WYSIWYG* (pronounced whizzywig). It means "what you see is what you get," and I can't understand why it hasn't caught on.

Some things shouldn't be allowed to catch on, like E-mail *smileys*, which are ideograms *keyboarded* into their computers by electronic epistolers. You have to cock your head sideways to appreciate them. A smiling hello is (:-); shock is (:o); and we part until next month with the pictogram for sarcasm: (:/). □



Fantastic marble statue of Cleopatra. Circa 1850. 46" wide x 28" high.

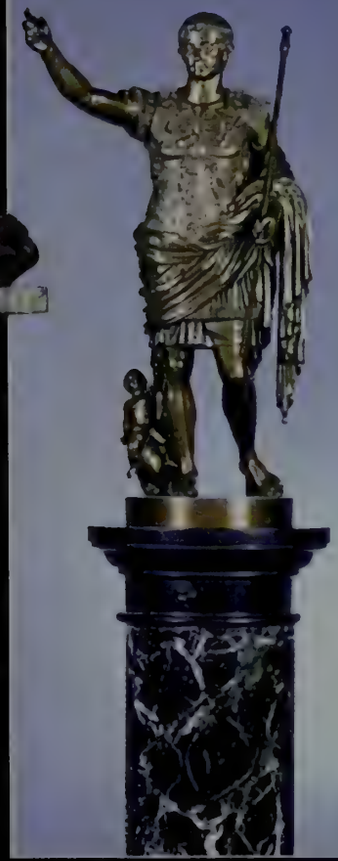
Right: Rare set of Venetian BLACKAMOOR figures of carved wood and polychrome embellishment. Circa 1840. 81 1/2" high.



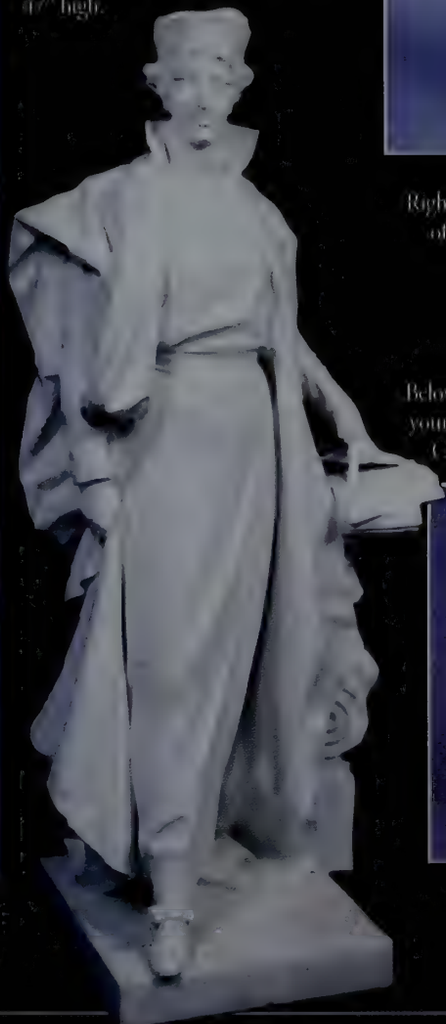
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Majestic bronze of Julius Caesar signed L. Boschetti, Roma, on marble pedestal. Circa 1870. 67" high.



Superb marble statue of Shakespeares "Portia" signed by renowned sculptor R. Romanelli. Circa 1850. 67" high.



Right: Charming marble bust of young boy. Circa 1870. 20" high.



Below: Lovely marble bust of young girl signed V. Pochini. Circa 1870. 19 1/2" high.





Left: Marble and alabaster statue of young child signed F. Vich, on handsome marble base. Circa 1880. 60" high.



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HISTORIC ARCHITECTURE: JOSEF HOFFMANN

REVISITING THE WITTGENSTEIN HUNTING LODGE IN AUSTRIA

By Evan S. Porter

The seemingly endless serpentine road, enfolded by the lush pine forest of the Hochreith estate, winds up the mountain near the Traisental valley. The seven kilometers of dirt have not been paved in the hundred years since Karl Wittgenstein, willful Austro-Hungarian baron of industry and father of philosopher Ludwig Wittgenstein, acquired the land at the acme of what Ludwig's biographer Ray Monk called fin-de-siècle Vienna's "nervous splendor."

After passing through a rock-bored tunnel two hours outside of Vienna, the persistent climber attains Hochreith. Lying on property that reaches to the horizon, the unpretentious two-story family hunting lodge is poised on a steep hill, overlooking a hollow



PHOTOGRAPHY: MARINA FAUST

In 1906 Austro-Hungarian industrialist Karl Wittgenstein commissioned Viennese architect Josef Hoffmann to design a salon/dining room and an entrance hall for the hunting lodge at his compound in Hochreith, Austria. ABOVE: The family lodge, sited on a mountain above the Traisental valley, was notable for its simplicity at a time when wealth was displayed through ornamentation. Its rust color was also atypical.





LEFT: The black-marble fireplace in the salon/dining room was originally merely decorative. The leaded windows flanking the fireplace are by Carl Otto Czeschka. ABOVE: Czeschka's window design underlines the hunting and nature themes of the building.

continued on page 88



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REVISITING THE WITTGENSTEIN HUNTING LODGE IN AUSTRIA

continued from page 86



"The difference between a good and a bad architect consists in that the latter succumbs to every temptation," said philosopher Ludwig Wittgenstein, the youngest of Karl's children. ABOVE: Ludwig Wittgenstein in 1930.



Master craftsmen from Vienna who came to work on the hunting lodge were forced to ride oxcarts up the Wittgenstein estate's seven kilometers of dirt road. LEFT: A detail of the salon/dining room stove shows a ceramic figure of Diana by Richard Luksch.

BELOW: Hoffmann used a South American brown-ebony parquetry for the walls and ceiling of the salon/dining room; a corner wall of yellow tiles sets off the white ceramic stove. Hoffmann's chairs are copies of ones he had fabricated for another estate.



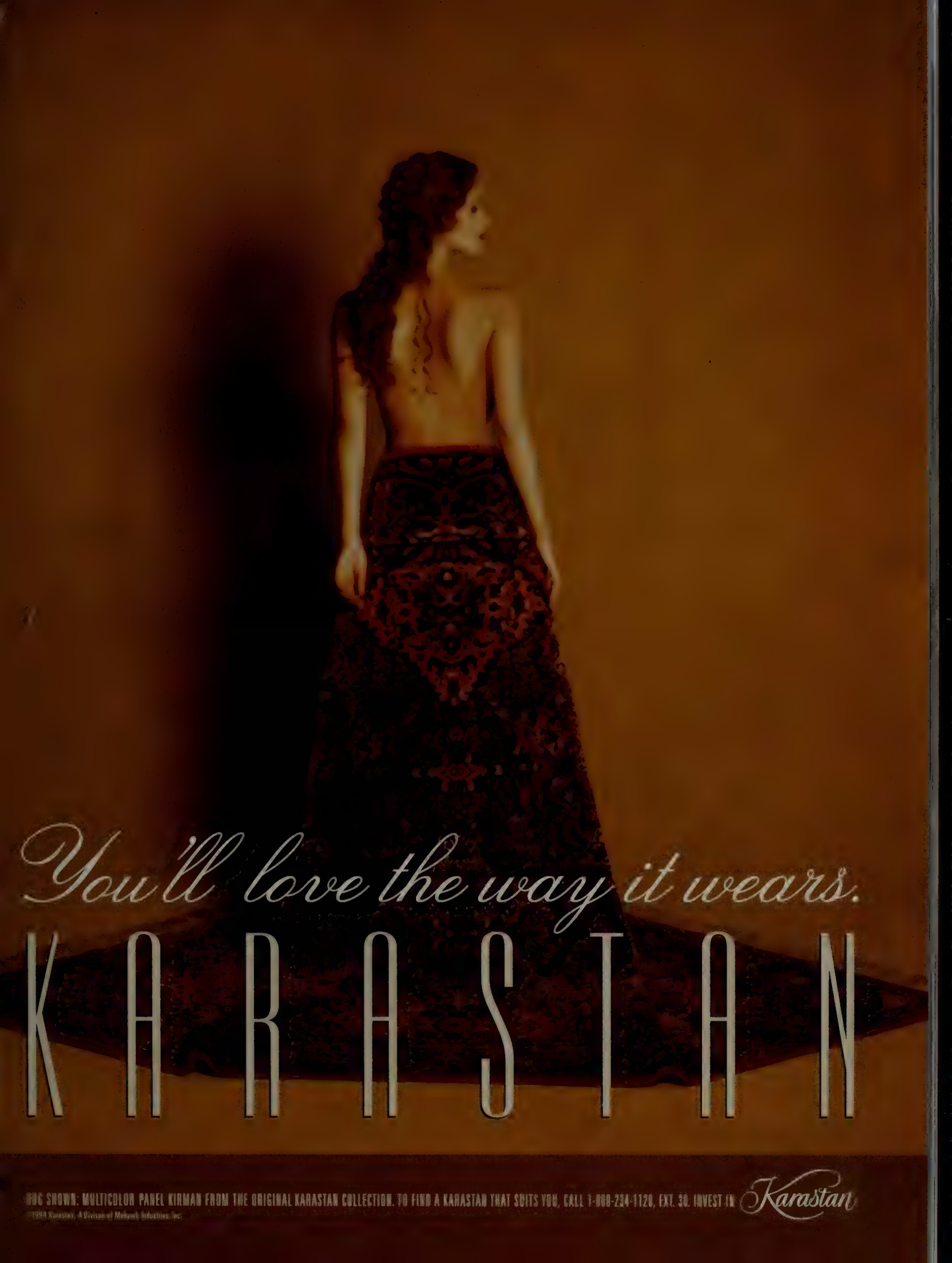
thickly veiled with green. The small structure is part of a compound that includes a farmhouse and other dwellings, and several forestry administration buildings. From the traditionally gabled, fully eaved roof to the rust-colored wood siding to the rough-cut stone foundation, the lodge appears modest. The only exterior signs of distinction are the white wicker garden chairs on the veranda, their backs figured with the insignia of famed Viennese architect Josef Hoffmann.

At the age of seventeen Karl Wittgenstein, the only child in the family whose destiny was not determined by his parents' aspirations, had run away to New York, arriving penniless with not much more than his violin. He managed, however, to support himself by teaching music, among other jobs. Upon returning home in 1867 from this bold escapade, he was allowed to pursue engineering rather than forced to follow his father and brothers into estate management. Within five years of being named planning engineer at the Teplitzer steel- and iron-rolling mill in Bohemia, he became the company's managing director, and soon after that, its major stockholder. Combining talents for business and engineering, Karl showed himself to be one of the most astute industrialists in the empire. By the end of the nineteenth century the Wittgensteins had become the equivalent of the Krupps, the Carnegies or the Rothschilds.

Vital to Karl Wittgenstein's vertiginous rise was his quick and incisive decision making. Tremendously industrious and determined, he was often unconventional—even antitraditionalist—in his choices. He was also open to risk taking, which, according to a family chronicler, marked him as the "American in Austria." These qualities would later underlie his affinity for the "new" in art, namely the work of the Secessionists, a group of architects, painters, sculptors and artisans who also strove against petrified formalism and academicism.

Josef Hoffmann was responsible for spurring the Jugendstil to the Secessionist style. A professor at the Vienna School of Applied Arts, he had met Karl while doing a residence for one of Karl's brothers. Hoffmann had been an illustrious student of esteemed architect Otto Wagner's;

continued on page 90



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REVISITING THE WITTGENSTEIN HUNTING LODGE IN AUSTRIA

continued from page 88



Hoffmann's desire for purity was not always in accord with the prevailing taste.



LEFT: The entrance hall opens to the covered veranda. The wicker chairs, which surround a matching pedestal table, were designed by Hoffmann; cutouts on the backs of the chairs represent the architect's insignia.

Though he had refused to join the ranks of nobility by declining Emperor Franz Josef's invitation to add the aristocratic "von" to his name, Karl Wittgenstein enjoyed the upper-class privilege of hunting. TOP LEFT: A Richard Luksch ceramic panel features two huntresses.

he achieved renown as an innovator of the highly decorative Jugendstil and an early proponent of Viennese modernism. Encouraged by Scottish Art Nouveau architect and designer Charles Rennie Mackintosh, Hoffmann would in 1903 cofound with Kolo Moser the populist craftworks-inspired Wiener Werkstätte, which produced Jugendstil objects and furniture.

Karl Wittgenstein's 1906 commission to design an entrance hall and a salon/dining room for his hunting lodge came at a time when Hoffmann had recently completed the Purkersdorf Sanatorium outside of Vienna. "In its cubic sobriety," wrote architectural critic Peter Meleghy, the sanatorium was "as pioneering as Frank Lloyd Wright's Larkin building in Buffalo, Charles Rennie Mackintosh's Scotland Street School in Glasgow or Otto Wagner's Post Office Savings Bank in Vienna's center district." A master of simplicity and abstraction, Hoffmann was then concentrating on elementary geometric forms, which culminated in the square-dominated basic plan of the Palais Stoclet in Brussels (1905–11), notable for its antiperiod style.

Hoffmann's desire for purity was not always in accord with the prevailing taste: He was a target of Viennese parody and risibly known as "Quadratl" ("Little Square") Hoffmann. Decorative exuberance was a hallmark of nineteenth-century architecture, and design typically reflected one's wealth. But through his protean inventiveness, Hoffmann subverted the ornamental taste of the times to create newly clarified forms. "Beauty is not a question of wealth," he said, "but of intention and character."

A theme of Hoffmann's, the projection of nature into architecture, is illustrated in the predominantly white Hochreith entrance hall, where vestiges of the natural world are seen in paintings of flora and fauna. The door to the more somber salon/dining room marks the transition with white lacquer on one side and dark, exotic-wood parquetry on the other.

Nature's abstraction culminates in the salon/dining room, where the architect's clear volumes of simple proportions are based on a grid of squares. The South American brown-ebony ceiling and wall paneling—each panel framed in gilt metalwork—the built-in rectilinear furniture and the dark violet graphic motifs of the Jugendstil carpet define and constitute the room's geometric order. Its tones, in graduating degrees of intensity, are punctuated at one end by the vibrant yellow-and-white porcelain stove and at the other by the deep black marble of the fireplace. (Ironically, Karl's color blindness would prevent him from enjoying the contrast.) The heterogeneity of the palette, the subtle curve of the fireplace niche and the heart-motif door in-

continued on page 92

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Shapiro State Licensed Auctioneer #6956

on, OH — 2 Sessions-Sun 1:30pm & 7:30pm
on Marriott — Feb 12
Teeman State Licensed Auctioneer #6356
West Gallery State Company #471

Lauderdale, FL — 2 Sessions-Sun 1:30pm & 7:30pm
Lauderdale Marriott North — Mar 5
Shapiro State Licensed Auctioneer #AU0000182
West Gallery Auction Business #AB0000367

olla, CA — Fri 8pm/Sat 8pm
Diego Marriott - La Jolla — Mar 10-11
Shapiro Auctioneer Bond #146637300477
West Gallery Company Bond #146637300475

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sville Marriott East — Feb 18-19
Turla State Licensed Auctioneer #P1560

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n's Mark Memphis — Mar 12
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port Beach, CA — 2 Sessions-Sun 1:30pm & 7:30pm
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Parker Auctioneer Bond #146637300481
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usiness License #000493

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Orlando Marriott — Feb 18-19
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Pittsburgh Green Tree Marriott — Feb 26
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Portland, OR — 2 Sessions-Sun 1:30pm & 7:30pm
Portland Marriott — Mar 5
David Teeman Licensed Auctioneer
Park West Gallery City Business License #36062496

Providence, RI — 2 Sessions-Sun 1:30pm & 7pm
Providence Marriott Inn — Feb 19
Glen Rairigh State License #8275

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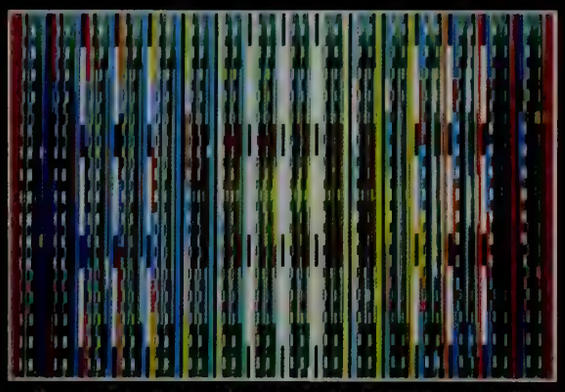
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Tarkay, "Anne Marie", Serigraph, 1990



Rembrandt, "Rembrandt in Cap and Scarf with Face Dark", Etching, 1633



Agam, "Fascination-Midnight Blue", Prismagraph, 1994

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REVISITING THE WITTGENSTEIN HUNTING LODGE IN AUSTRIA

continued from page 90

sets serve to suspend the composition. Finally, the disparity between Hoffmann's imposed order and the landscape is emphasized by the view through the windows, which frame the surrounding countryside.

In both of the Hoffmann rooms for the Wittgenstein lodge, the artistic detail of Wiener Werkstätte craftsmanship, however rich, remains in service to the harmony of the design's whole. Any impression of excess is avoided: A friend of Hoffmann's described the rooms as "simply beautiful beyond measure, absolutely not ostentatious."

The vast fortune that Karl Wittgenstein had amassed allowed him to retire at the age of fifty-two. From 1899 on, he divided his time between managing the family's summer estate at Hochreith and their Vienna residences. Hochreith's moderate altitude was ideal for the mountain walks that he loved. On the property, he undertook extensive reforestation, built roads and several buildings and passed time riding and playing the violin.

Music was sacrosanct to Karl and his wife, Leopoldine. It was an important part of their eight children's education and created a bond as family members played the compositions of the great masters together. The Wittgensteins hosted such august musical figures as Johannes Brahms (teacher of Karl's sisters and close family friend), Pablo Casals, Richard Strauss (who played duets with son Paul) and Gustav Mahler, whom Karl patronized.

With his eldest daughter, Hermine, a gifted painter, Karl assembled an important art collection, including works by Gustav Klimt, Ferdinand Hodler, Jean-Baptiste Carpeaux and Auguste Rodin. Klimt called Karl his "Minister of Fine Art" after he funded the acquisition of the land for the Secession Building and financed a controversial Klimt mural. Karl's activities as a patron of the arts put him at the center of Vienna's cultural life.

Immersed in this atmosphere, Karl and Leopoldine's extraordinary children became intent on contributing to culture, not simply acquiring it. They grew up in the shadow of a very successful and domineering father in an intellectually rigorous environment. Despite having experienced similar conflict with his own father, Karl was determined to see at least one of his sons take on the mantle of his empire. He would fail to the point of pushing recalcitrant Hans, the eldest son, who might have been a great composer, into exile. Hans, in his passion to nurture his prodigious musical talent—he mastered the violin and piano in infancy and was composing by the age of four—sought his destiny, as his father had, in America. In 1902 he mysteriously disappeared from a boat in the Chesapeake Bay. Two other sons, Rudolf and Kurt, would both commit suicide. Paul, faring better despite the daunting loss of his right arm in World War I, would persevere, becoming an accomplished concert pianist for whom Ravel composed his celebrated "Concerto for the Left Hand" in 1931. With age Karl developed more of an understanding of the two remaining boys, especially his youngest child, the family's philosophic genius, Ludwig.

Karl's activities as a patron of the arts put him at the center of Vienna's cultural life.

Ludwig's earliest determining influence was his sister Margarete. (While Karl wanted his sons to be captains of industry, he encouraged his three daughters' involvement in the artistic and intellectual scene in Vienna.)

continued on page 94



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REVISITING THE WITTGENSTEIN HUNTING LODGE IN AUSTRIA

continued from page 92

Analyzed by Sigmund Freud, Margarete would remain his close friend and aid him in his escape to England; Klimt painted a celebrated portrait of her upon her marriage. The least musical sibling, she would more than compensate by helping Ludwig along his philosophical road. She recommended to him Schopenhauer's *The World as Will and Representation*, which inspired her brother's earliest philosophic writings.

Daydreaming of being an aeronaut, as they were called in those pioneering days, Ludwig—who had completely built a sewing machine as a young child—aspired to piloting an airplane of his own design. After having studied the more practical field of aeronautics in an effort to comply with his father's intent, Ludwig finally climbed, against the backdrop of the "research laboratory for world destruction," as Habsburg Vienna was characterized by satirist Karl Kraus, to the pure stratosphere of the mind. He studied logic under Bertrand Russell and later occupied the chair of philosophy at Cambridge. Once, urging one of his students to get a job among the working class, Ludwig remarked that there was no oxygen in Cambridge, but added, "It doesn't matter for me. I manufacture my own oxygen."

In such works as his seminal *Tractatus Logico-Philosophicus*, Ludwig explored the discrepancy between inner life and social self. Having chosen as his first duty that which he owed to himself, he strove to live up to the family's categorical imperative: Greatness or Nothingness.

It was in this spirit, between 1926 and 1928, that Ludwig again tested his technical prowess by designing a house for Margarete in Vienna. The building was the philosopher's only attempt at architecture, and the minimalism of the design—unrelieved cubic forms, clearly descendants of Hoffmann's geometries of the Hochreith period—is seen as a physical manifestation of the rigors of his thinking.

> "Beauty is not a question of wealth but of intention and character."

The Hochreith estate, with its preserved Hoffmann interiors, remains in the Wittgenstein family, despite this century's intervening upheaval. Like the old sepia-toned photographs and the recent color snapshots of family and grounds that mingle in the hunting lodge, the past and present merge to form an almost archaeological section of the cultural legacy of the twentieth century and the prominent role of the Wittgenstein family. □

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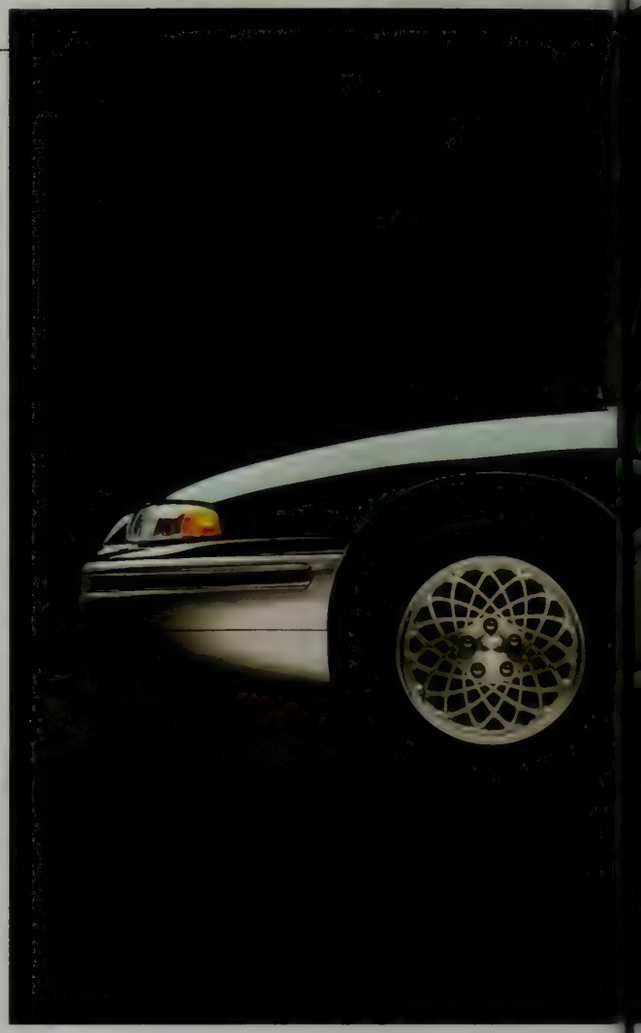
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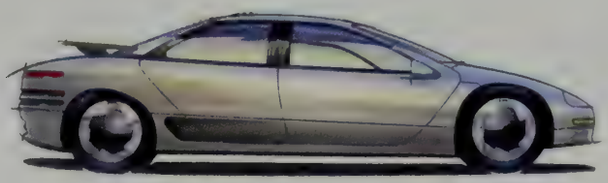
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In his warehouse in a secret location in Nevada, David Copperfield has assembled what is probably the largest repository of magic memorabilia in the world. ABOVE: A poster of vaudeville mind reader Alexander, "The Man Who Knows," is among the Alexander pieces in Copperfield's International Museum and Library of the Conjuring Arts.



ABOVE: Magician Jean-Eugène Robert-Houdin's 1830s automaton *The Singing Lesson* is one of Copperfield's favorites. The automaton at right was modeled after a Hieronymus Bosch work. Lithograph is of the magician Harry Kellar.

Objects aren't very interesting at all—it's the stories behind them," insists David Copperfield. This is a provocative statement, considering that the phenomenally successful magician—who has made the Statue of Liberty disappear, walked through the Great Wall of China and escaped from a straitjacket while suspended above flaming spikes—now owns what is arguably the world's



RIGHT AND COVER: Copperfield appears to materialize before a lobby board for an Alexander show. The circa 1880 automaton is French. "I want to make sure that these collections stay together," he says. "These are my roots."



ARCHITECTURAL DIGEST VISITS:

DAVID COPPERFIELD

THE GRAND ILLUSIONIST'S REMARKABLE MAGIC COLLECTION IN NEVADA

INTERIOR DESIGN BY SALLY SIRKIN LEWIS TEXT BY PILAR VILADAS
PHOTOGRAPHY BY MARY E. NICHOLS

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largest collection of magic-related antiques, ephemera, books and documents. He has literally thousands of objects relating to the history of magic, but rest assured that behind every one of them is, indeed, a story.

There is, for example, Harry Houdini's famous metamorphosis trunk, where he and his wife, Bess, would miraculously change places, as well as Houdini's own notes on the illusion; Houdini's baby shoe; and his first magic wand. Then there is Dante's spirit cabinet, Okito's floating ball and the gun that Chung Ling Soo may have used in his (ultimately fatal) bullet-catching trick. For any magic fan lucky enough to be invited to Copperfield's treasure trove, seeing these objects provides an almost religious experience. It certainly inspires their owner. "These men are legends," he says. "We stand on the shoulders of giants, and here is their correspondence. They really touched the stuff."

Copperfield's career as a collector began relatively recently. "I never looked back into the past too much," he says. But in 1991, at the urging of friends who knew he was the only man in the world of magic with the necessary wherewithal, he bought the fabled Mulholland Collection, known particularly for its extensive trove of objects and documents belonging to magicians such as Houdini. "I bought it to rescue it," Copperfield recalls, "because if I hadn't, everything would've been scattered." But by then the collecting bug had bitten. "I started kind of falling in love with this stuff," he says, with what now seems a certain understatement.

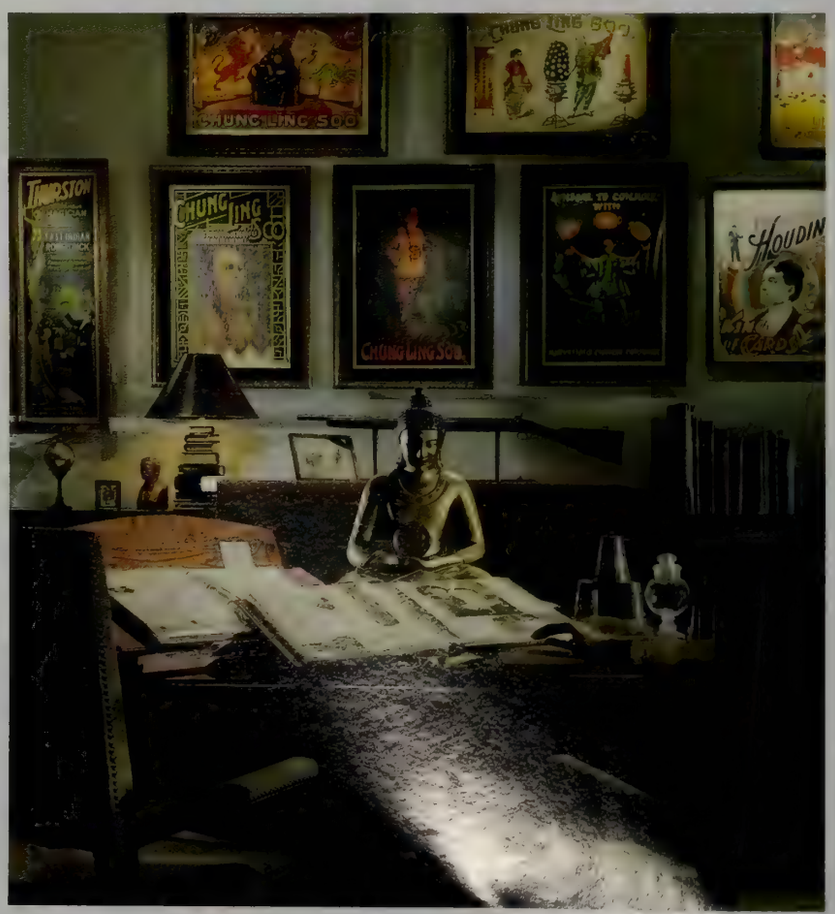
Thus smitten, he went on to buy the Cole Collection (which was England's largest assemblage of magic-

A rare Houdini poster hangs in the living room—part of Copperfield's residence at the site—which also features a Robert-Houdin automaton and a Henry Moore bronze. "We wanted to integrate some of David's collection into the spaces," says designer Sally Sirkin Lewis. "I love the idea of Houdini peering down upon us all." Desk, fauteuils, table and fabrics are from J. Robert Scott.

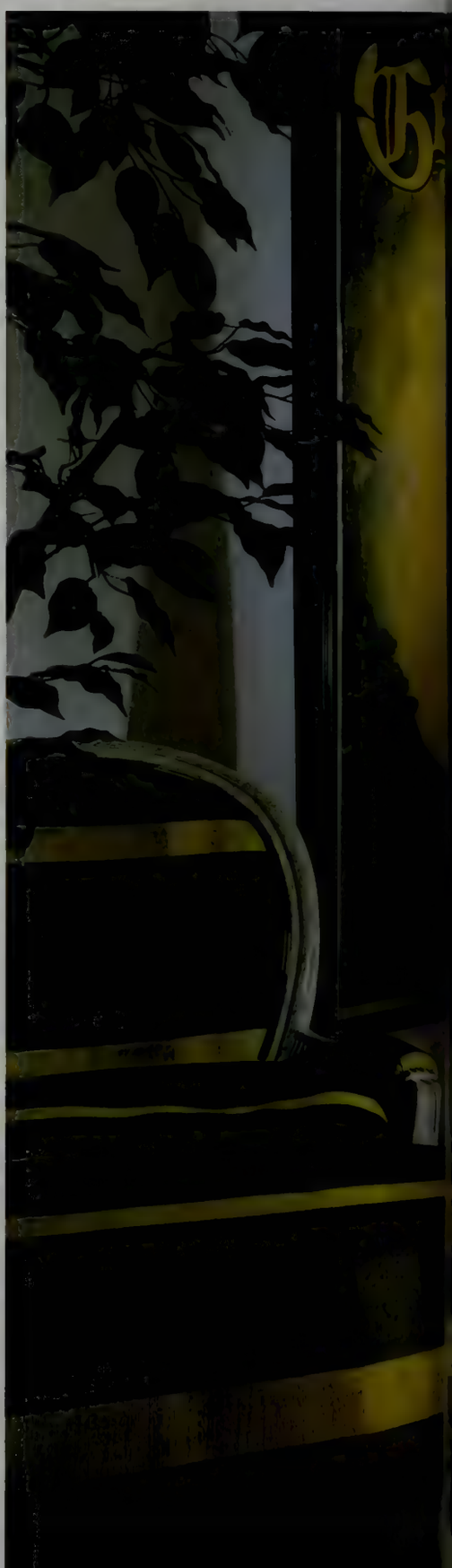


ABOVE: The antiquarian section of the library contains more than 10,000 of the oldest books on magic as well as the only recordings of Houdini's voice, courtesy of his friend Thomas Edison. From the red top hat, magician Dante, in the framed photographs, produced pigs and other surprises.

BELOW: Posters advertising magicians Chung Ling Soo, Thurston and Houdini line the wall in another part of the museum. Albums containing the many years of correspondence between Houdini and Harry Kellar sit on the desk before the Talking Buddha—a staple of Alexander's magic act.



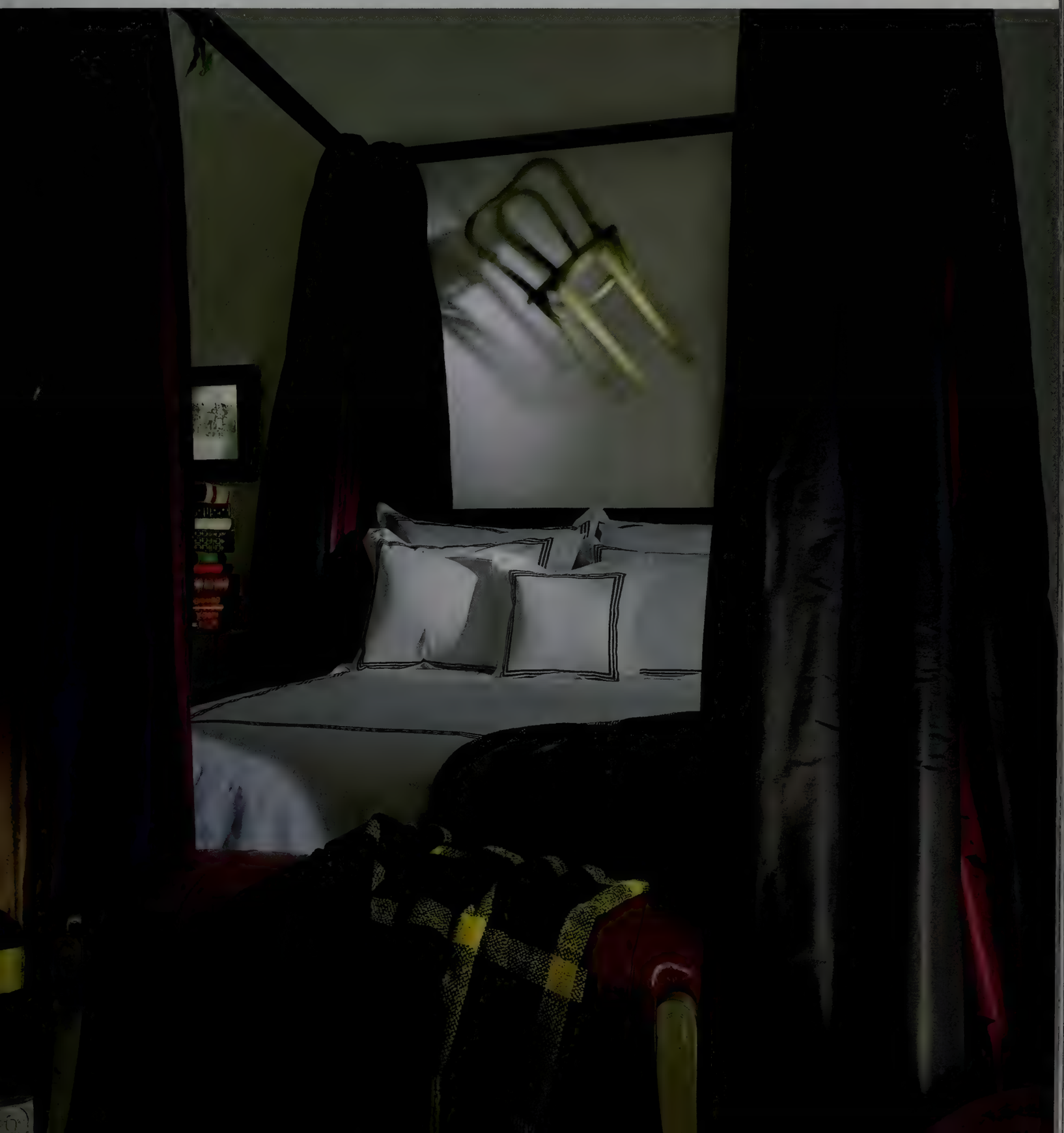
BELOW: Floating in the master bedroom is a chair used in a spirit routine by Willard the Wizard. "David didn't want anything typical over his bed," says Lewis. "He wanted something magical." Drapery and upholstery fabrics and calfskin are from J. Robert Scott, as are the bed, the bench and the Louis XVI–style fauteuil and ottoman.



related materials), the Dr. Robert J. Albo Collection, consisting of magic props and apparatuses, the Jay Marshall Poster Collection and the Dante/Thurston Collection—among others.

The collections are now housed in a two-room museum in Copperfield's enormous warehouse in the Nevada desert. The warehouse, the location of which is secret, is where all the magician's illusions are created, tested and perfected, and where every prop from every one of his shows is stored.

There are so many documents in the museum—so many letters, photographs, publicity pieces and other items—that museum librarian Leo Behnke says, "Every day we find something new in here." There is nine years' worth of correspondence between Houdini and magician Harry Kellar. Copperfield enjoys recounting how he bought Houdini's letters to Kellar from the latter's descendants, who had no inkling that Copperfield already owned Kellar's letters to Houdini. There is a program for Orson





From [illegible] boards to the circular Death Saw, all the elements that go into [illegible] Copperfield has performed over the last 16 years are stored in [illegible] warehouse. Two highlights are a set of steel spikes (over which he struggled out of a straitjacket), rear, and, right, the Table of Death (from which he made one of his first escapes). "Each of my live shows also gets a tape," says Copperfield. "At more than five hundred shows a year, that's a lot of tape."


PERFIELD
FOR THE 90



Welles's *Mercury Wonder Show*. A magic show created by the director to entertain soldiers during World War II, it featured Marlene Dietrich, whom Welles sawed in half. (Copperfield owns the saw, of course.)

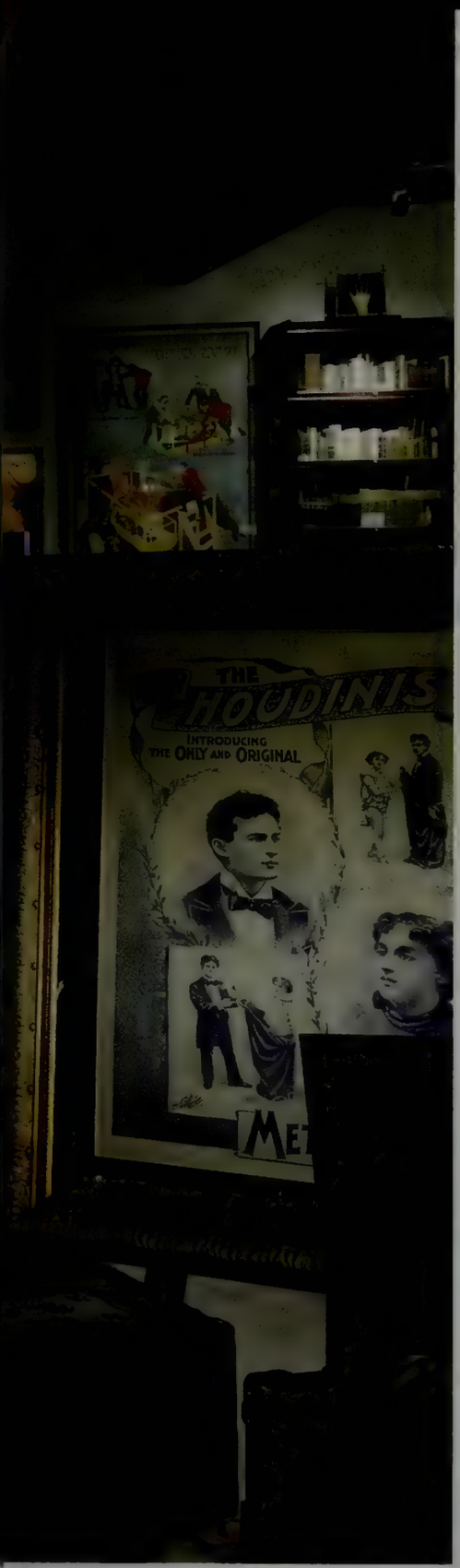
David Copperfield's collection of more than ten thousand antiquarian books and manuscripts includes what is probably the first volume on magic. *The Discovery of Witchcraft* was written in about 1584 "to stop people from burning magicians," he explains. Copperfield also owns the manuscript of an unpublished two-volume biography of Kellar written by Houdini. "One day we'll publish it," he says. In 1908 Houdini wrote another book, *The Unmasking of Robert-Houdin*, which claimed to expose what the magician saw as his former idol's feet of clay. It was, after all, from Jean-Eugène Robert-Houdin, the nineteenth-century French magician who is considered the father of modern magic, that Houdini (born Ehrich Weiss) got his name. Houdini apparently lived

to regret having published the book.

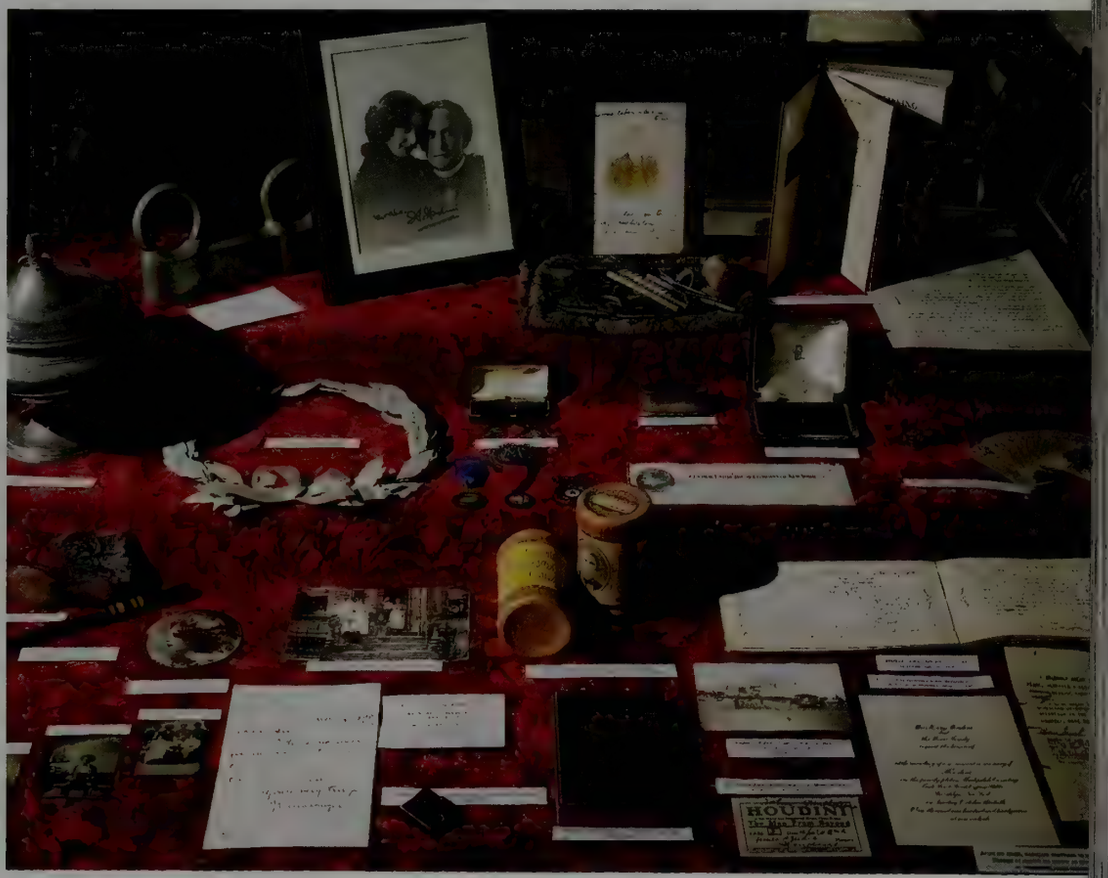
Coincidentally, three pieces designed by Robert-Houdin are perhaps the most enchanting objects in Copperfield's collection. There is the mysterious clock, with one seemingly disconnected hand, which helped win Robert-Houdin a gold medal at the 1855 Paris Exhibition. One automaton features a Chinese conjurer; every time he lifts his magic cups from the table, a different object appears. But the showstopper of the three is undoubtedly *The Singing Lesson*, an exquisitely detailed automaton depicting an eighteenth-century woman seated at a gilt table, teaching a tiny bird to sing. She plays a music-box birdsong, and the bird replies. She shakes her head and plays the music box again and again until the bird gets it right. This is one of Copperfield's favorites, and it never fails to captivate visitors because of its simple charm—a lesson that is not lost on the magician. "I can do an illusion with wind, smoke and lights that I've spent a lot of time designing and perfecting, but then I can do something with a deck of cards or a rose floating in the middle of the audience, and there are people who love that contrast. People have a need to suspend their disbelief."

Suspension of disbelief also proved useful to Sally Sirkin Lewis, the Los Angeles designer of interiors and furniture, when Copperfield asked her

continued on page 202



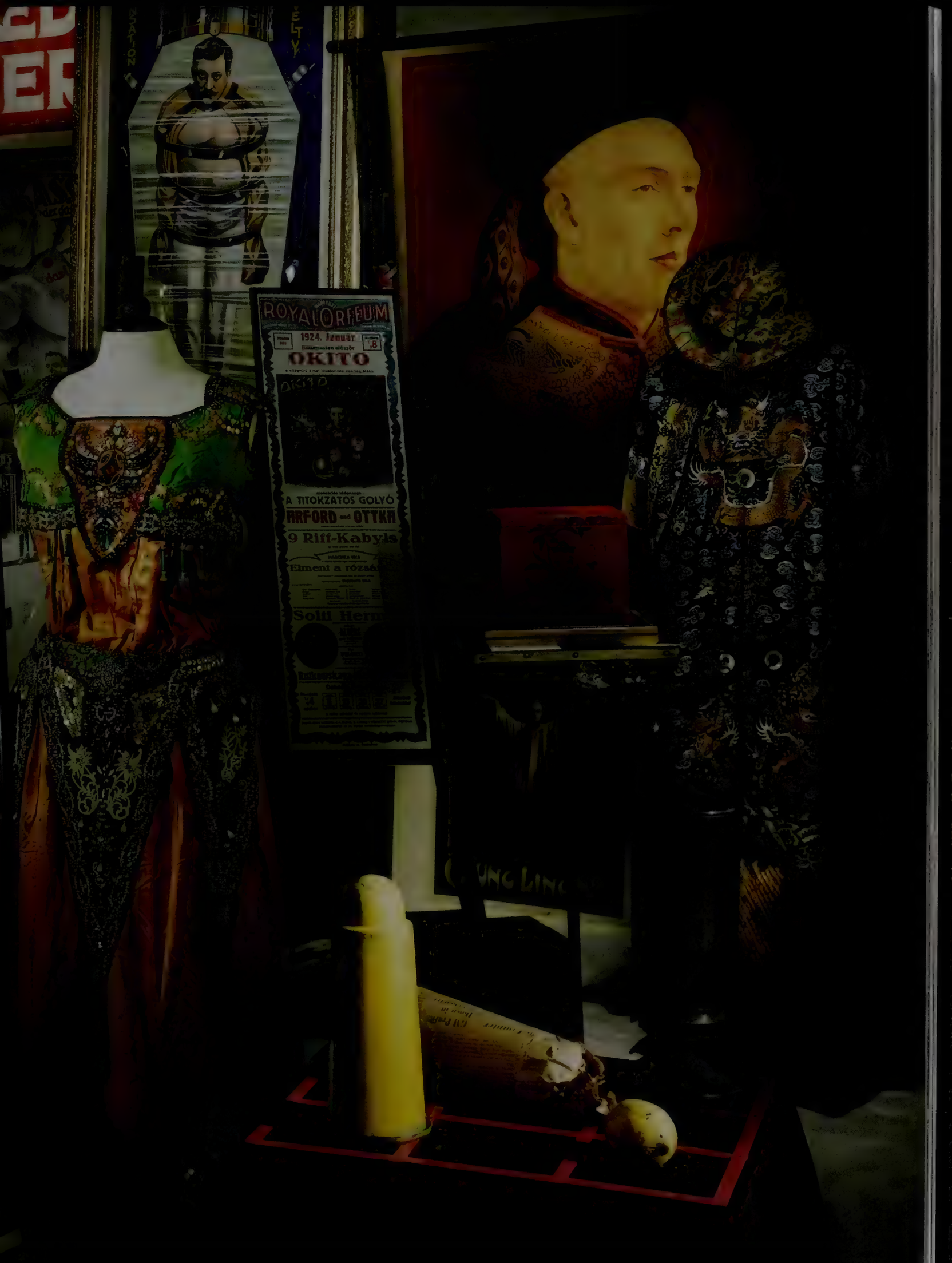
ABOVE: Taking center stage in the library is a chair that holds a head on two swords, a souvenir from the lobby of J. N. Maskelyne's theater of magic in London. Houdini made the fringed red lamp vanish and then reappear across the stage; partially seen at right is Houdini's famed metamorphosis trunk.



ABOVE: Personal items that belonged to Houdini fill a case in the library. Among the treasures are an anniversary portrait of Houdini and his wife, Bess; his first wand; and a rejection note Maskelyne wrote to him in 1898. "He kept the letter to remind himself to be humble," says Copperfield.



Amid an array of advertising posters are two yellow Chinese robes worn by Dante and a portrait of Alexander Herrmann's wife, Adelaide, before the beaded costume, center. At right are a red-lacquered box holding the golden ball and his blue Chinese gown. "Whenever a magician floats a ball of fire they usually tip their hat to Okito, who made the illusion popular," Penfield says.


ROYAL ORFEUM
1924. Január
OKITO
A TITOKZATOS GOLYÓ
HARFORD and OTTKA
9 Riff-Kabyls

A [illegible] is at [illegible] ene. Its crisp, hard-edged geometries, usually executed in concrete, evoke the primal forms of the Southwest, where Predock has based his practice since 1967. Yet Predock is no sentimental maker of latter-day pueblos—he is after the essence of things, trying to get to the hard kernel of space and form that lies inside the soft exterior. This is an architecture that pares away excess—an architecture that uses the forms and materials of modernism not to celebrate technology but in an almost religious search for purity. It's what you might get if the Shakers had built in the age of high tech—a kind of spiritual minimalism.

Predock's approach appealed so completely to Susannah Rosenthal, a toy designer based in Manhattan Beach, California, that when she embarked on the building of a new house a few years ago he was the only architect she interviewed. In fact, she says she had a dream in which she

"The house both emanates and receives light," says Antoine Predock, describing the Manhattan Beach residence he designed for toy designer Susannah Rosenthal. The gray-green stucco cladding "takes on the atmospheric marine cast"; the glass panels of the third-floor aerie are reflective. RIGHT: A concrete triangular form rises at the street elevation.



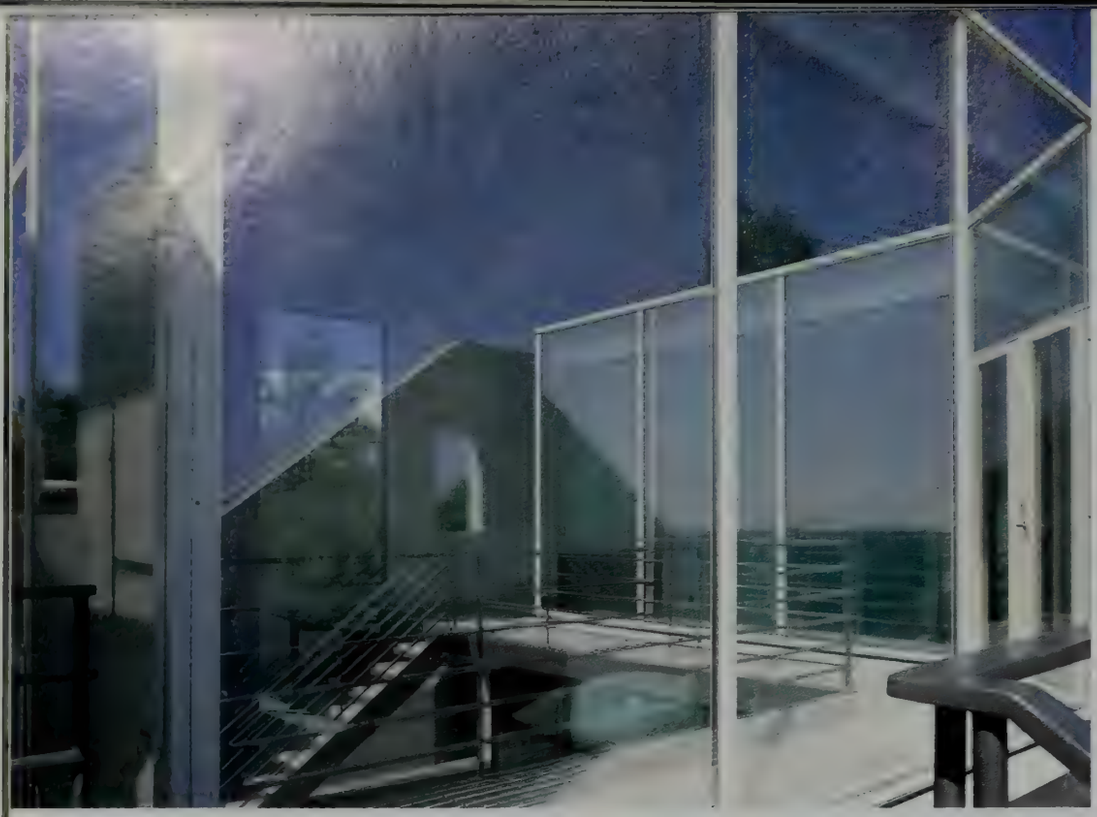
LEFT: "It's almost an armature against the void of the night sky," Predock says of the house. The steel-and-concrete stairs extend from the ocean-facing, middle-level deck.



ARCHITECTURE: ANTOINE PREDOCK

VARIATIONS ON THE CUBE IN SOUTHERN CALIFORNIA

TEXT BY PAUL GOLDBERGER
PHOTOGRAPHY BY MARY E. NICHOLS



chased after Predock on an open plaza, caught up with him and asked him if he would design a house for her.

"He said he was very busy," she recalls. "I woke up and thought, Well, at least he didn't say no."

Shortly thereafter Rosenthal, fully awake, approached the real Predock, who was interested but cautioned her that his plate was full and that it might be a while before he could make room for a relatively small project. "I'm pretty patient—toy projects

"The house sees itself in reflection," Predock says. "How that happens in a building greatly interests me." LEFT: The aerie, encasing the master suite, overlooks the courtyard. OPPOSITE: Limestone predominates in the master bath, which, says Rosenthal, "has the consistency of clouds."

"Seismic bracing is ubiquitous in L.A. basin structures," Predock points out. "Here it's revealed and celebrated." BELOW: In the master suite, the sandblasted sliding glass panels overlap to alter the quality of light. "The manipulation of the panels profoundly affects the light's intensity," explains Predock. "You achieve a far more subtle kind of modulation than you would by opening blinds or drawing draperies."



OPPOSITE: "I needed to distance the house from the garage, to establish an arm's-length relationship between the two," Predock says. A freestanding glass plane "mediates, rather than links," the structures. The glass is "more like a veil—a solid element that dissolves visually. At times you can vaguely see through it and at other times it goes away." The stair leads from the entrance court to the middle level.

take a long time too," she responded.

In the end, what with Predock taking a sabbatical in Rome and Rosenthal at first immersed in her job with one of the nation's largest toy companies and then leaving to set up her own firm, eight years elapsed between their first meeting and the day she moved in. But she regrets not a moment of the delay, since it gave her, Predock and project architect Doug Friend time to refine and refine again, to bring the original concept down to its essential simplicity.

The house that emerged from this lengthy process is something like a cube with its front top corner sliced off at an angle. It sits on an odd triangular site six blocks in from the Pacific, with views over neighboring houses to the ocean.

When Rosenthal bought the property it had an old shack on it, as well as a large palm tree and a kidney-shaped swimming pool. "I thought





INSET: A "complete telecommunications center," notes Rosenthal, is hidden by the granite-topped stainless-steel bar—which serves double duty as a buffet—in the presentation area of the studio. "The deck and the interior space are really all one room," Predock remarks. "The glass wall is just a membrane, a nonevent, between them."

"While the external stairs are about procession," says Predock, "the internal stair simply slices through the levels." The studio, on the middle level, is where Rosenthal presents her toy designs to clients; two of her prototypes are displayed. "Susannah doesn't have any ax to grind in terms of design," Predock says. "Her whole sensibility—what made the revisiting of details in the house possible throughout the process—centers around her willingness to refine and edit." ICF Le Corbusier sofa and chair.



"I see the house as different environments for people to respond to," Rosenthal says. "At night it's *Star Wars*, and in the daytime it's a sunny beach villa." LEFT: The living/dining area opens onto the pool terrace. A steel stair rises to the inner courtyard; concrete steps lead to a raised garden.



ABOVE: The first-level living area allows Rosenthal to "surround not only myself but my clients with what is currently influential in my work, whether it's toys or artwork or sculpture." A 1975 Lukman Glasgow sculpture is on a Plexiglas cube in the foreground. "The informality of the space is important," says Rosenthal. "You want to reach people's sense of fantasy, and being able to play a bit is part of that."

immediately that there was something innocent about that site," Predock says. "I remember really liking the kidney-shaped pool—how could you not? It's so right for that location. And I liked the way the site was impacted by diagonal street angles, which gave me every excuse in the world to rotate the house off the grid."

Architect and client agreed to keep the tree and the pool as a recollection of the property's more casual beginnings and as a counterpoint to the sharp lines of Predock's design, which is tucked into the top corner of the lot. The edge of the cube faces the bottom of the triangle along the street; from the front, then, the house is more like a diamond than a square. "I wanted the house to really seize a defined space, to be consciously shaped," Predock says.

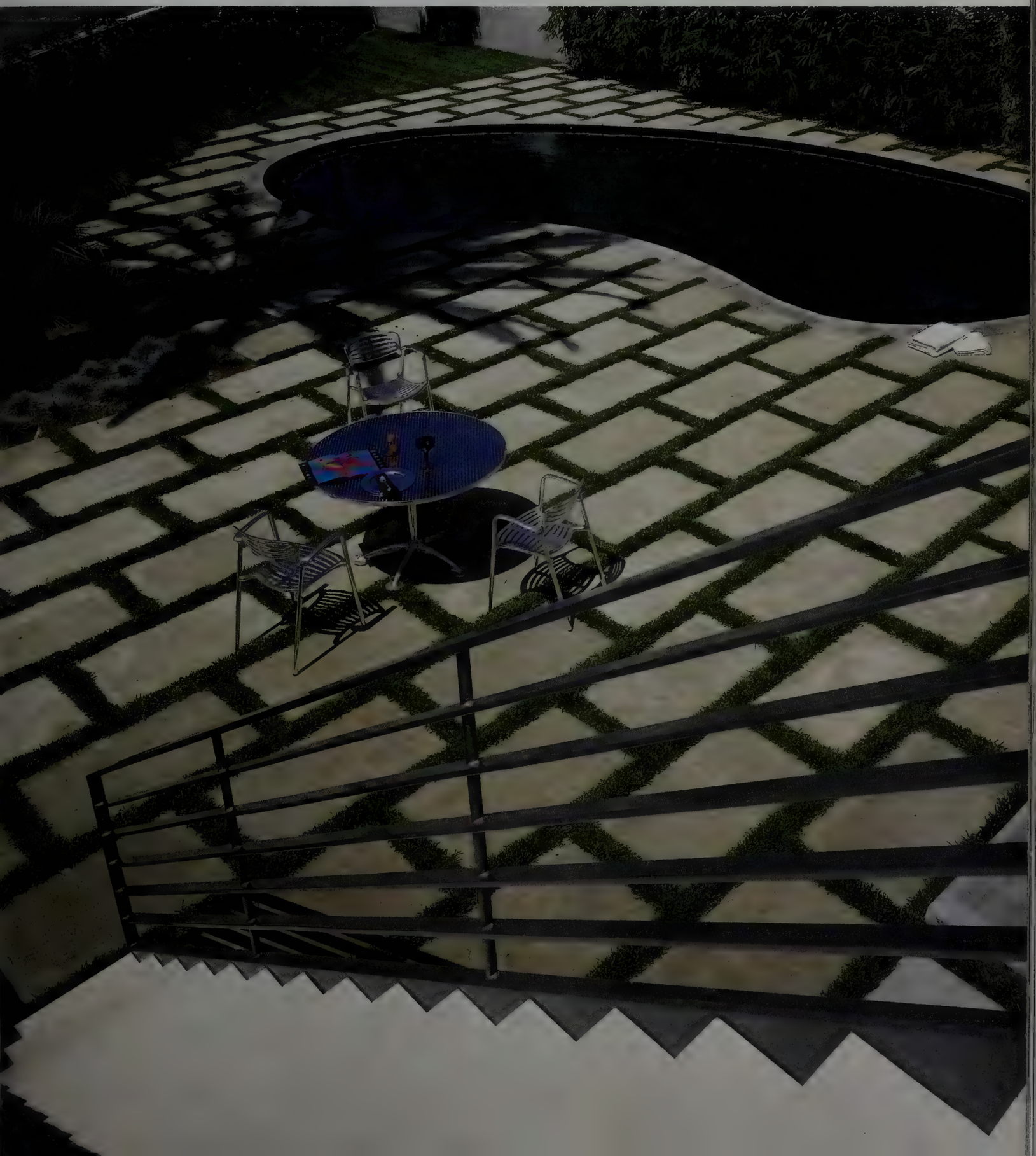
Is this house a simple form that looks complex, or a complex form that looks simple? Paradoxically, it is both. The three-story structure grabs attention with the bluntness that all basic geometric shapes have, but it soon becomes clear that Predock has played with that shape, cutting it and slicing it so that it is no longer what it first appeared to be. As you approach from the street, it is the large stucco screen walls on either side of the cube and the concrete triangular form Predock has placed in front that first come into view, and they give the house an almost Mayan air. If Luis Barragán had ever designed a Mayan temple, it might have looked something like this.

Inside, the plan is fairly straightforward: The first floor fills out the entire square footprint of the cube and holds a large living/dining area, an enclosed office and a guest bedroom. On the second floor, the front quarter of the square is cut away,

continued on page 194

"The site is interestingly haunted by it," says Predock of the pool, which is original to the property. "If I had decided to design a kidney-shaped pool it would have been merely a nostalgic gesture. As a found, rooted object, it short-circuits that kind of sentiment." Knoll furniture.

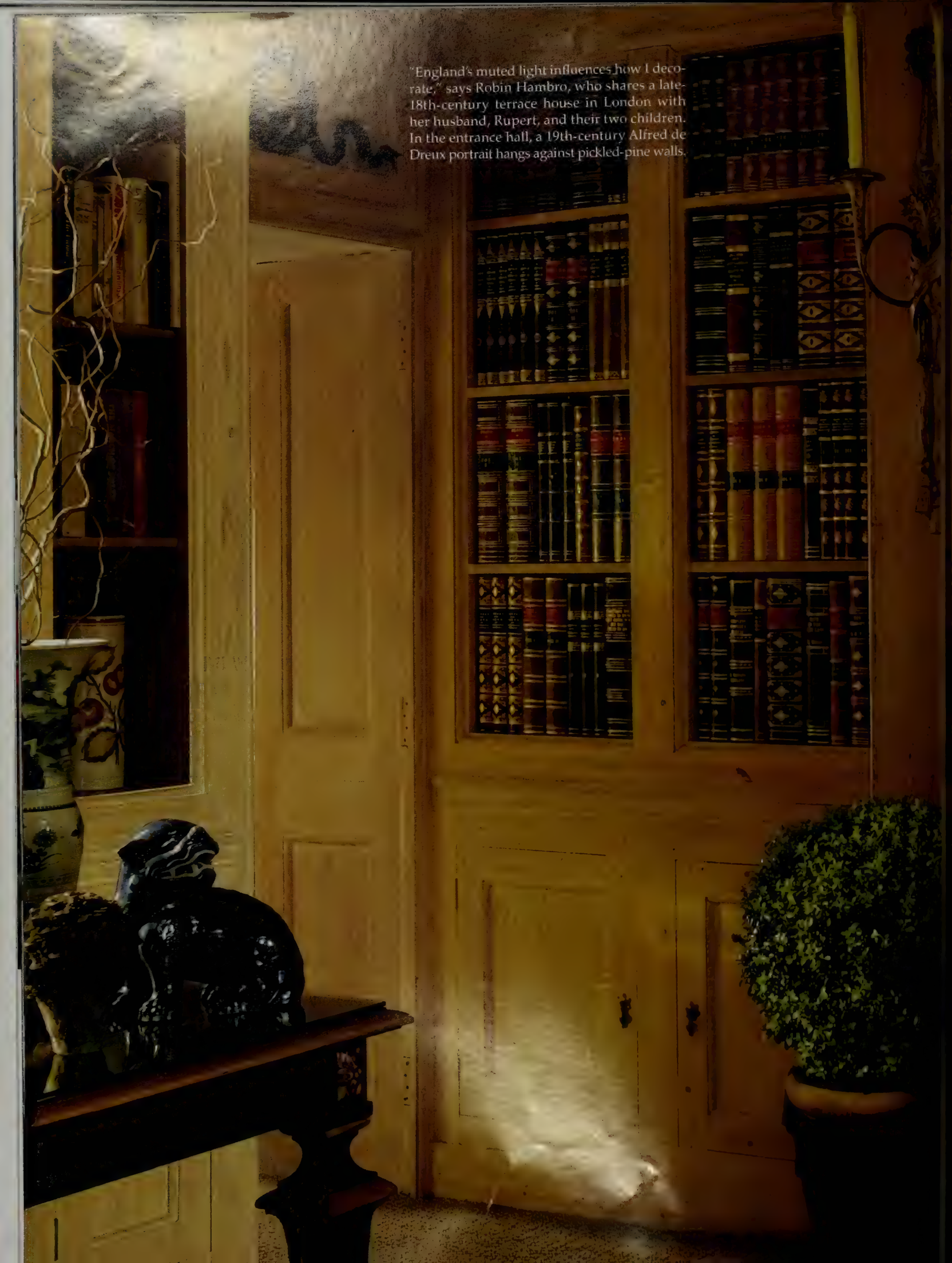
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"At night the lanternlike upper level glows mysteriously, contrasting with the much more affirmed and disclosed spaces below," Predock says. The architect cites the house's "transformability" as appropriate to a setting for the development of high-tech toys. "For me, it's all very poetic," comments Rosenthal. "And I say that as a futurist."



"England's muted light influences how I decorate," says Robin Hambro, who shares a late-18th-century terrace house in London with her husband, Rupert, and their two children. In the entrance hall, a 19th-century Alfred de Dreux portrait hangs against pickled-pine walls.



ENGLISH MANNERS

ROBIN AND RUPERT HAMBRO'S COUNTRY HOUSE IN THE HEART OF LONDON

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE





OPPOSITE: A japanned bureau-secretary displaying objects collected by the family or given by friends adds an exotic touch to the hall leading to the living room.

ABOVE: Arranged at the top of the stairs in the original Georgian wing are 17th-century equestrian schooling engravings and 19th-century wheel-back hall chairs.

Robin Hambro pays an affectionate tribute to the charm of the English country house when she says, "There's an immense amount of dog life in English houses. Or should I say animal life? It's usual for weekend invitations to come with a warning not to wear black because guests will be covered with dog hairs, and one friend even alerted us not to wear brass buttons or sequins because their cockatoo has a fondness for anything shiny. That gives a house a certain informality. You can't have a grand set piece of a room with all that going on."

She's a dog lover herself, so she's all for it. The house should suit the life, and there's regular traffic through her living room as Daisy and Bert—two pekes—go in and out the silk-draped doors to the garden as though it were all designed for them.

Robin Hambro and her husband, Rupert, and their two children live in a London house that could well be in the country—and once was. The front rooms are Georgian, small and finely proportioned. They originally edged a village street, but London grew, the village took on status, and a large living room was added at the back. Now that country house has been given a new life in town.

As an American, Robin Hambro has the advantage of seeing English decorating with a fresh eye for what she calls "the cozy history of English houses, family possessions that stay with them from one generation to another." She elaborates, "I never get rid of anything, but I have to admit there was one exception. When I moved to London from New York, I painted the walls white and shipped over my own contemporary furniture and paintings. Then I shipped everything back and started again. The colors looked so cold in this light. The muted light affects everything here and even explains the shabbiness that the English are so fond of. If you transplanted any English house to the crisp light of the United States, you'd surely see some cracks and some worn-out leather armchairs. Here they all blend together to create something wonderful."

After that first fresh start, hers has been the English philosophy of adding rather than tossing out. "Talk about old friends," she says. "Whenever I move, the same things get trundled around. By now I can walk into any room and know how my furniture will look in it. I can tell you when and where I bought each piece, who was with me, probably even what we had for lunch to celebrate finding it. I should write all that history down and fasten it onto every table and chair and vase so it doesn't get lost."

Robin Hambro buys as she finds things and not to build collections, although she confesses to a fondness for old-master drawings. She likes the idea of having a plan and thinking ahead, but "life doesn't really happen like that," she says. "I don't consciously think about how I want a room to look. I simply envision it in the back of my mind. When I told friends I was going to paint a green stripe along the cornice of the living room, they all tried to talk me out of it, but I could see it. It just seemed right."

Her decorating changes over the years, and she does it all herself because she knows what she wants and how to get it. About fabrics she says, "I love mixing patterns but am careful about mixing fabrics from different countries because the colors are so different. American colors are bold enough to cope with the clear light there; English ones are more muted.



"I am not a pastel person," says Robin Hambro, who prefers stronger colors. ABOVE: Centering the living room is a tufted *borne*, which allows for easy conversation when the family entertains.

RIGHT: A living room vignette is composed of a Louis XVI mahogany *bureau à cylindre* by Jean-Jacques Pafrat, a grouping of 18th-century French and Italian School drawings and a Louis XV fauteuil.

French and Italian fabrics are in the same family; I've used them together in the living room."

For window treatments, "I have blinds that I can pull down because I can't bear to have the draperies drawn at night," she explains. "Whenever I see a room all closed up, it makes me think the weather must be terrible out there. It implies that come hell or high water you're safe inside. Everybody in England spends a lot of time with the ritual of drawing the draperies."

Color is another of Robin Hambro's concerns. "I've learned to be light efficient," she says. "The living room is yellow because it only has windows at one end and could have been dark. The dining room is tinted the color of crushed berries. The paneling is stained and then waxed over so it catches the light. I've had a pink dining room every place I've lived. It's a very flattering color, and if everyone looks wonderful, they have a good time."

Friends do have a good time and agree that what they call her "drop-dead glamour" is part of it. Robin Hambro was a model in New York before she became the London editor of American *Vogue*. Now she juggles exceptional amounts of work: organizing special exhibitions at Christie's; serving on the boards of the English National Opera, the Institute for American Studies in Oxford and the Development Committee of the National Gallery; designing jewelry for Hennell on Bond Street.

Guests at the house are likely to be people from the worlds of art, music and business, and Robin Hambro knows exactly how to mix them all





feel at home. There are two essentials. The first is round tables, one in the dining room, another set up in the hall, to get over what is known in diplomatic circles as Balmoral Rules—the obligation to talk to the person on one side during the first course, the person on the other during the second, to the other side again for dessert, and never to hold a general conversation across the table. The round tables mean good conversation with opinions flying.

Her second essential for mixing people is the Victorian tufted *borne* in the center of the living room, which divides the room into different seating groups so no one gets stuck. "Everyone feels comfortable about turning left or right," she says, "picking up the end of a conversation or beginning another with someone they haven't had a chance to talk to yet."

Robin Hambro has lived in England long enough to see a merging of English and American styles, and her house has a bit of both. But more particularly, it has her own transatlantic style. She has taken the English country house, polished it up and brought it to town. □

ABOVE: Set about the dining room is blue-and-white Chinese porcelain "that we bought in Peking after Nixon had opened things up," recalls Robin Hambro. "We were crazy not to buy more." The portrait of a woman in Turkish dress is after Sir Joshua Reynolds.

OPPOSITE ABOVE: *Tête de Femme* by André Derain hangs above *Portrait of Mme Vigée* by Charles Le Brun in the master bedroom. OPPOSITE: A baldachin with cascading floral fabric defines the master bedroom, which has views looking out over the garden.



As an American, Hambro has the advantage of seeing English decorating with a fresh eye.



FRENCH THEMES IN NEW YORK

A DESIGNER'S UPPER EAST SIDE PIED-A-TERRE

INTERIOR DESIGN BY DIANE BURN TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY DURSTON SAYLOR



"I love all things French," says interior designer Diane Burn, who has transformed a two-room apartment in a classic Beaux Arts town house on Manhattan's Upper East Side into an ethereal pied-à-terre.

OPPOSITE: Louis XV–style candelabra from Nesle rest on an overscale *faux-marbre*-topped table in the entrance. ABOVE: A pair of Louis XV–style bergères and a settee form a conversation area near the elaborately carved fireplace, which Burn had marbleized.

Diane Burn is a professional peripatetic, a nomad who, in the past fifteen years or so, has pitched tents in San Francisco (see *Architectural Digest*, September 1978), New York (February 1986), Tuscany (April 1989), Los Angeles (May 1991) and Paris (October 1992). Burn's tents, however, are never casual habitations, a shawl tossed over a sofa, a favorite painting or a few prints hung on the wall; they are the elaborate, by now trademark romantic interiors that the designer creates for herself wherever she lives. "I've always had this wan-





"I wanted to maximize space while making a romantic retreat from the harshness of New York," says Diane Burn (above). RIGHT: "I've created a grand European salon with separate sections to take care of every day-to-day activity without losing the atmosphere." The designer retained the original mosaic tile floor and restored the beamed ceiling. Todd Barnhardt applied handmade mullions to the mirrored wall. The 19th-century columns were found in Paris.

derlust," Burn says. "I don't want to sound like one of those astrology fanatics, but I'm a triple Aquarian, and Aquarians by nature want change."

Burn's changes may be radical when measured by geography, but when measured by style they are often variations on a theme. And the theme is always consistently defined: It is French, eighteenth century, and more than a touch romantic. Her devotion to the style and the period is unwavering, and it dates back to her childhood. "It was just something in me," she says. "I can't tell you where it came from, but I love old architecture and old things. I feel right when I'm in old houses, and I don't when I'm in contemporary ones. The same goes for cities—usually."

The "usually" applies to New York, where Burn has once again landed. Although Manhattan is, of course, an architectural hybrid, there are certain blocks on the Upper East Side whose Beaux Arts town houses evoke Burn's beloved Paris, so it's not surprising that she has moved into an apart-





ment behind one of the most ornate of these limestone façades. What is surprising is the apartment's unusual ancestry: Diane Burn is living in the former entrance hall of the town house, a theatrical thirty-five-foot-long room with high ceilings, an emphatic fireplace and handsome mosaic floors.

The idiosyncrasy of the space is not immediately apparent. Behind a standard-issue New York apartment door there is, instead, an idealized version of a Paris salon, a château muted and compressed, or distilled, into what is essentially a single grand room. (A bedroom and bath are tucked below stairs.) "I live mostly in a fantasy world," Burn admits. "As soon as I enter the apartment I feel I'm in a garden, or the inside of a Fabergé box."

Burn rented the apartment, she says, as a way of easing back into the United States and frankly sees it as a transition. "Originally I wanted a terrace, a view and three bedrooms. One by one I gave them up, until I was left with this huge room. But it has high ceilings and lots of architecture. What I love most about it is that you could be in any cosmopolitan city."

While Burn did not make structural changes to the apartment, she did devote six weeks to transforming its surfaces. Her longtime collaborator, artist Karin Linder, painted the boiserie in a motif "derived from Louis XVI but really a pastiche," notes Burn. "In the eighteenth century colors were often much stronger. I prefer a more faded palette." She also asked Linder to marbleize the fireplace, which had been the cynosure of the town house entrance hall, and left the original mosaic floor intact.

After trying different approaches, Burn arranged the main room by loosely dividing it into areas that reflect her different needs: A desk and an armoire serve as her office; a settee and chairs grouped by the fireplace become the sitting area; a Louis XVI–style *lit à la Polonaise* frees up the bedroom below the stairs for her daughter, Adriana; a draped table placed next to the window is as much of a dining room as she wants just now. "Most of the antiques in my apartment are from Lillian Williams. I plucked furniture out of stor-

ABOVE: "The decorative Louis XVI–style *lit à la Polonaise* provides a place for me to sleep, lounge or watch television," says Diane Burn, who fashioned the draping fabric by combining panels of gauze and dyed antique lace. She also added the ornamental ribbons, chains and plumes. The French Aubusson and silk pillows are from David Duncan Antiques.

OPPOSITE: Fanciful balloon-back chairs and a pair of metal hand-painted Pierrot and Harlequin figural candlesticks heighten the French tone of the intimate dining area, which is laid out before the room's only window. The frescolike painted valance and wall panels, as throughout, are the work of Burn's longtime collaborator, artist Karin Linder.





"The place has beautiful architecture, and I played that up," says Burn. ABOVE: Trailing vines echo Linder's wall decoration in the living area, where Burn conducts business and writes letters. At left stands a tall French carved wood armoire. Facing the 19th-century desk, which displays gilt angels, is a painted Louis XVI fauteuil.

OPPOSITE: "I've tucked a small bedroom under the stairs for my daughter, Adriana. The blue-and-white toile makes the room quaint and cozy. The walls were upholstered by a friend as a housewarming present." Hanging near the Louis XVI chair is a 19th-century portrait of a young girl set in an oval gilt frame.

age, things I've had for twenty years, and I was lucky—they all worked. It's like being surrounded by your best friends," comments Burn. "Only these friends get better with age, and they don't talk back or gossip."

After graduate school, "renovating houses became a passion for me," Burn explains. She believes that her best houses are the ones she has designed for herself, even if she hasn't always lived in them for very long. "What I am is a creator," Burn says, "not a maintainer. Once I've finished a project I find that keeping it up isn't nearly as much fun."

W[illegible] discreetly by Diane Burn's front door is a c[illegible]ked suitcases. The designer is about t[illegible], this time for Italy. Is there another [illegible] future? She smiles, then answers readily, Is[illegible]re always?" □



Last night I dreamt about a chintz for Calumet'—that's what Sister said when she phoned me one morning to tell me about a pale green print for the living room," recounts Barbara de Kwiatkowski. The Sister who evoked the shades of Manderley was, of course, the late Mrs. Henry Parish II, the legendary decorator on whose career the legendary Calumet was a splendid coronet.

As it is a coronet on the career of Barbara de Kwiatkowski's husband, Henryk, the Polish-born, Bahamas-based aircraft magnate and investor, and the exuberant owner of such equine glitterati as Conquistador Cielo and Danzig Connection. Henryk de Kwiatkowski had left other horse owners in the dust when he bought the Lexington, Kentucky, farm that, from its establishment in 1924 by the founder of the Calumet Baking Powder Company, had expanded to become the showplace of the Bluegrass country and indeed of American Thoroughbred breeding and racing—the pedigree-peddling producer of nine horses that won the Kentucky Derby (including two, Whirlaway and Citation, that swept the Triple Crown), plus the nonpareil Alydar, the number-one stud of the industry.

But Calumet Farm, wildly mismanaged, went bankrupt in the early nineties, and all its horses were dispersed. At a court-ordered auction in March 1992, Henryk de Kwiatkowski single-handedly—that is, by merely raising his right hand—saved the place from almost certain development as a hotel or theme park. "Sold for seventeen million!" and the gavel fell. De Kwiatkowski recalls, "The sale was conducted in such a frantic fashion that after I bought the farm and was signing the check, they were selling the table I was signing it on—there was a number on it and they were lifting it away as I dotted the last *i* in *Kwiatkowski*."

For the fortune he had just paid, de Kwiatkowski got himself 847 acres of lavish pastureland crisscrossed with miles of pristine white fences and dotted and dashed with more than forty buildings: a fourteen-room main house, fifteen white barns with

BELOW: Rescued at auction by Henryk and Barbara de Kwiatkowski, Calumet Farm is back as Kentucky's showplace for racing and breeding Thoroughbreds. RIGHT: "It was in fantastic condition," says Parish-Hadley designer David Kleinberg of the 1939 clapboard main house, with shutters painted in Calumet's devil's-red racing colors.



KENTUCKY PRIDE AT CALUMET FARM

HENRYK AND BARBARA DE KWIATKOWSKI RESURRECT THE VENERABLE LEXINGTON HORSE FARM

INTERIOR DESIGN BY
DAVID KLEINBERG OF PARISH-HADLEY
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY TONY SOLURI



ABOVE: The main stallion stable at Calumet Farm is a clapboard with a standing-seam metal roof and copper cupola.

red-trimmed cupolas, a sophisticated veterinary clinic, an equine swimming pool and underwater treadmill, two racetracks, a gazebo, a modest log cabin. . . . The three thousand people attending the auction gave him an ovation lasting several minutes, and the press and public alike hailed him as "the king of Calumet."

De Kwiatkowski has gone on to revel in the role. As he tells it, "Sister Parish said, when she walked in and saw the place, 'The possibilities of this house are regal—when *we* get through with it, it will be fit for a king.' " Only failing health kept her from presiding in propria persona over the decoration of Calumet; in the end she had to entrust the project to her associate David Kleinberg, who over the years had worked with her on dwellings for the de Kwiatkowskis in Palm Beach, Manhattan, Greenwich, Connecticut, and Lyford Cay in the Bahamas.

RIGHT: "Relaxed formality" is how David Kleinberg describes the living room, where the furnishings include an 18th-century English chinoiserie-style japanned cabinet and a Queen Anne corner chair. Chintz from Cowtan & Tout.





ABOVE: A detail of the living room reveals a 19th-century bull's-eye mirror over a 19th-century pine mantel that Kleinberg had painted and gilded and a George III bench with lion's heads.

RIGHT: A series of panels in the dining room depicts horses in imagined landscapes, based on American naïf paintings. The Regency sideboard holds salt-glaze plates and creamware baskets.

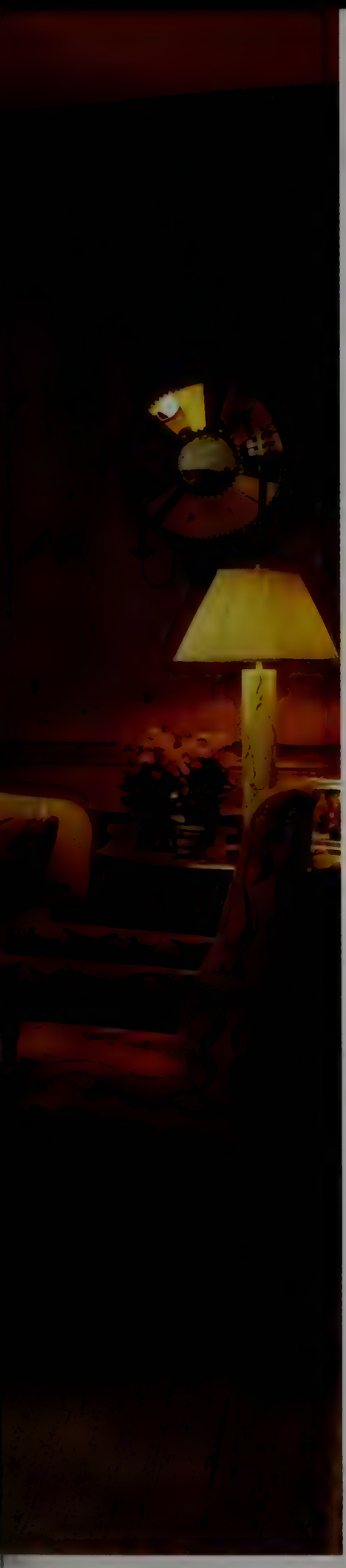
Kleinberg, like any designer worth his withers, knew that a horse farm, to look fit for a king, should not look like a palace—there would be no thrones, after all, in the stalls. Says de Kwiatkowski: "My instructions to David were, 'You know my taste.' I wanted everything at Calumet to look like it had always been there. But don't get me wrong, I do not particularly appreciate a hall with a chair saying that Queen Elizabeth sat in it. I want the kind of chair the queen can sit *today* in—not five hundred years ago. Fit for a queen *today*."

Within a few months the very queen de Kwiatkowski had in mind—Elizabeth Regina of England, with whom he shares a horse trainer—was congratulating him on buying Calumet Farm. He recalls, "She said that it couldn't have fallen into better hands. She said this to me in person at Ascot, at the races of that year, 1992." Barbara de Kwiatkowski enthusiastically interjects: "You know that BBC program on the day-to-day life of the queen? There's a part where she's watching a race at Ascot and she says to the Queen Mother, 'Mummy, the horse I bet on won!' and she's jumping up and down. Well, that was Henryk's horse."

Flying down to Lexington on his first reconnaissance trip, David Kleinberg was beside himself. "In a way, it was like Mrs. Parish must have felt when Jacqueline Kennedy asked her to do the White House; now *I* was going to be working on one of the best-known houses in America, too," he says. "What ... absolute-









LEFT: The knotty-pine-paneled library was restored to display the de Kwiatkowski stable of trophies. Two bobbin-turned armchairs are by an English pedestal table. Fabrics by Lee Jofa. Rug, Patterson, Flynn, Martin & Manges.

ABOVE: The trophy room "is for reading, relaxing or card games and will eventually contain many Calumet trophies," says Kleinberg. American hooked rug from Laura Fisher. Area rug by Patterson, Flynn, Martin & Manges.

ly empty farm. Broom-clean. Every broom, even, was gone—every pitchfork. Every single stall was empty. There wasn't a shred of hay or a feed bucket in sight."

Fortunately the house itself was still there, sitting on one of the highest parts of a high plateau: a big 1939 clapboard with a white-columned portico and devil's-red shutters, a traditional center-hall plan and altogether the look of a manor house. Kleinberg had been given only a year in which to decorate it all—it had to be completed by May 1993, in time for the Kentucky Derby. "I saw right away that it was all about making it comfortable and glamorous but not glitzy, that it was *not* about going overboard—Henryk doesn't like things to look rich, and besides," Kleinberg laughs, "he said to me, 'I don't want to go broke like the previous owners.' "

De Kwiatkowski had also instructed Kleinberg to stay away from racing colors in the décor: both those of the farm's founding family, devil's-red and blue, and his own, red and white, the colors of the Polish cavalry. Even more emphatically, Calumet's new owner didn't want horses as a motif running throughout the house. "I don't have to have them inside," de Kwiatkowski said, "when outside I'll be having the most beautiful ones in the world." Indeed—soon the oak-paneled stalls at Calumet were tenanted again, and the fields were full of foals and mares. With hundreds of Thoroughbreds, racehorses and polo ponies now in residence, imported from de Kwiatkowski's stables in England, Ireland and France, the farm



Sister Parish selected the pale yellow chintz wallcovering for the master bedroom, against which hang reverse-painted-and-decoupage-glass still lifes. "It's the kind of house she loved even though she wasn't able to see it completed," says Kleinberg. Drapery fabric from Clarence House.





"I love what I feel in Kentucky. I never loved anything like I love Calumet."



ABOVE: A mile-long drive winds its way from the entrance to Calumet Farm past 847 acres with two racetracks, paddocks and outbuildings up to the house.

looked once more like a Stubbs painting come to life.

Meanwhile Kleinberg, after a ten-day furniture-packed shopping expedition to London with the couple, was busy achieving the look of permanence de Kwiatkowski coveted. "I always think of Henryk's places as looking like those of an Englishman abroad—let's say, an Englishman who's moved to America," the designer sums up. "It's a combination of American things with a lot of English influence, such as Georgian furni-

continued on page 198

LEFT: Among the 200 or so horses now stabled at Calumet are the de Kwiatkowskis' first crop of yearlings, "their first real new babies," says Kleinberg.



The house that Seiji Nibe built for himself and his wife, Harumi, outside Tokyo reflects their love of nature. "I wanted a place the wind would blow through," says Harumi Nibe (above), an author of books on entertaining and lifestyle.



ABOVE: The reinforced-concrete-slab structure is highlighted by native plantings and green bamboo "installations."

Cotton, not silk; daisies, not roses; concrete, not marble. Such preferences represent a kind of anthem for Harumi and Seiji Nibe, an expert on entertaining and a designer of office interiors and furniture, respectively, who have transformed their house into a laboratory for exploring the unsung splendor of the ordinary.

The Nibes reside in Hachioji, a

RIGHT: A Guatemalan xylophone-like instrument, a Basque threshing table and African stools furnish the living/dining room. "The stair to the loft was designed as a sculpture," says Seiji Nibe.

A JAPANESE AESTHETIC

TRADITION WITH A CONTEMPORARY EDGE NEAR TOKYO

ARCHITECTURAL DESIGN BY SEIJI NIBE
TEXT BY CAROL LUTFY
PHOTOGRAPHY BY JAIME ARDILES-ARCE



faceless bedroom community about an hour outside of Tokyo. But they have adapted their living environment to embrace the values of the Japanese countryside and to accentuate the now forgotten natural beauty of the area.

When the couple built the house in 1992, they planted a miniature forest at the back that included a bamboo grove. (Their vegetable patch is ten minutes away.) They landscaped the narrow garden out front with wildflowers from the region. And they planned the residence itself with an eye toward minimizing the contrast between interior and exterior.

"The idea was to build a house that does not fight with nature," explains Seiji Nibe, who designed the two-story concrete structure. Adds his wife, "I wanted guests to be able to feel that they could come here and unwind."

Known for her books about cooking, flowers, lifestyle and entertaining, Harumi Nibe believes that Japan has been overly influenced by an artificial and Westernized sense of beauty. She calls herself a "practical philospher" who advocates the notion that "simplicity is luxury"; she came into the limelight about ten years ago when her first book introduced her trend-setting, back-to-nature aesthetic.

With an exuberant personality, a bellowing voice, enormous energy and loud opinions, Harumi Nibe defies the stereotype of the average Japanese woman. A self-taught cook, gardener, farmer, flower arranger, basket weaver and lighting designer, she is something of a Japanese Martha Stewart without the glitz.

Harumi Nibe first became interested in natural food more than twenty years ago when she was pregnant with her first child. Minamata disease had heightened people's awareness of chemicals in food, and she was concerned about the dangers of store-bought produce. Within about five years she began farming her own vegetable patch, growing everything from coriander and spinach to burdock root and giant radishes. Today her cooking is based largely on her harvests, ensuring that most ingredients are seasonal and fresh.

"For me, there's nothing enticing



ABOVE: Nibe balanced the concrete walls in the living/dining room with sliding panels that can be opened to the landscape at the rear of the house, allowing wind and light into the space. "It unites the architecture and its natural environment."

OPPOSITE: With its slatted screen and stalks of bamboo, the entrance hall was given a strong vertical emphasis. The large pot, from the Muromachi period (1333–1573), was made in the Tokoname style. Pebbles were embedded in the concrete floor.



about fancy French food," she says. "Eating whatever's in season is what's a true luxury."

Consulting with elderly farmers from the community, Harumi Nibe also learned about edible, wild and cultivated flowers that grow locally. Drawn to the possibilities of flowers that most people consider weeds, like dandelions, she began creating unorthodox arrangements in turn-of-the-century glass bottles, dime-store towel holders, Art Déco teacups and porcelain whiskey flasks.

"When I turned forty I thought, You know, I've raised the kids—I'd really like to have some kind of profession," she says. "So I put together my two great passions—flowers and cooking—and published my first book."

Mixing old and new, simplicity and refinement and Japanese and European sensibilities, the book laid the foundation for the no-waste, no-frills approach to daily life that would eventually become Harumi Nibe's trademark. It depicted a hodgepodge aesthetic that was innovative for its time; it also championed new uses for household items that previously had been considered junk.

Her house is usually filled with plants and flowers from her fields—camellias in the winter; wild cherry blossoms in the spring; on special occasions in the summer, a wild rose from a bush (given to her by the acclaimed potter Shoji Hamada) that sits outside the front door. Her tables are set with everything from banana leaves (which she substitutes for dishes) to antique lacquerware. For the most part, her meals are inspired by all corners of the Asian continent.

If Harumi Nibe provides what the Japanese call the "software" at home, her husband has taken charge of the "hardware." His design for the house



ABOVE: A collection of pieces by Seiji Nibe is arrayed on the mezzanine. RIGHT: Dried sweets and other Japanese confections served with tea occupy baskets in the living/dining room.



ABOVE: An alfresco meal is laid out on a deck overlooking a bamboo grove the couple planted. Bamboo stalks hold noodles and tempura. Green soybeans fill the plate.



OPPOSITE: Simple objects become art in the gallery: Broomsticks from Japan, Thailand, India and Nepal are displayed with a Japanese dustpan. The horse is from India.



[illegible] exposed-concrete walls with the warmth of wood ceilings and beams, floors and furnishings. He prefers the blond woods of Japan to the red woods of the West and has used them liberally throughout, creating, for example, what he describes as a "sculptural wooden staircase," which links the first and second floors.

Inspired by traditional Japanese architecture, Nibe saw concrete as an inexpensive means of approximating the feel of wood. He also borrowed the age-old idea that a house should open up to a garden, designing a wall in the living/dining room that slides open to reveal the outdoors.

But whereas most Japanese houses are allergic to light, Nibe added windows in the roof eaves to coax the sun inside. To take advantage of the light—and the spectacular view of the bamboo grove—he also reversed the living spaces inside, placing the bedrooms on the first floor and using the second floor for the kitchen and the living/dining room.

Like his wife, Nibe is attracted to the beauty inherent in old and used things. "I hate formal things and I hate rich things," he says. "By trade, I design contemporary furniture, but by nature, I am not interested in anything new."

Along these lines, the house is a showcase for a growing assortment of his playful "found object" sculptures, many of which look as though they have walked straight out of a painting by Paul Klee. Seiji Nibe began making them in 1993, when he brought home a piece of rusted metal he had found on the street and decided to hang it on a wall. Displayed everywhere, from the entrance hall to the tatami room, the sculptures

continued on page 202



The guest bedroom is indirectly illuminated by light through the shoji screen and a bedside floor lamp made by Harumi Nibe. Works by Seiji Nibe, a clay pot from Cyprus dating from 2000 B.C., a Jomon-period pot from 2200 B.C. and a screen by Harumi Nibe line the tokonoma.





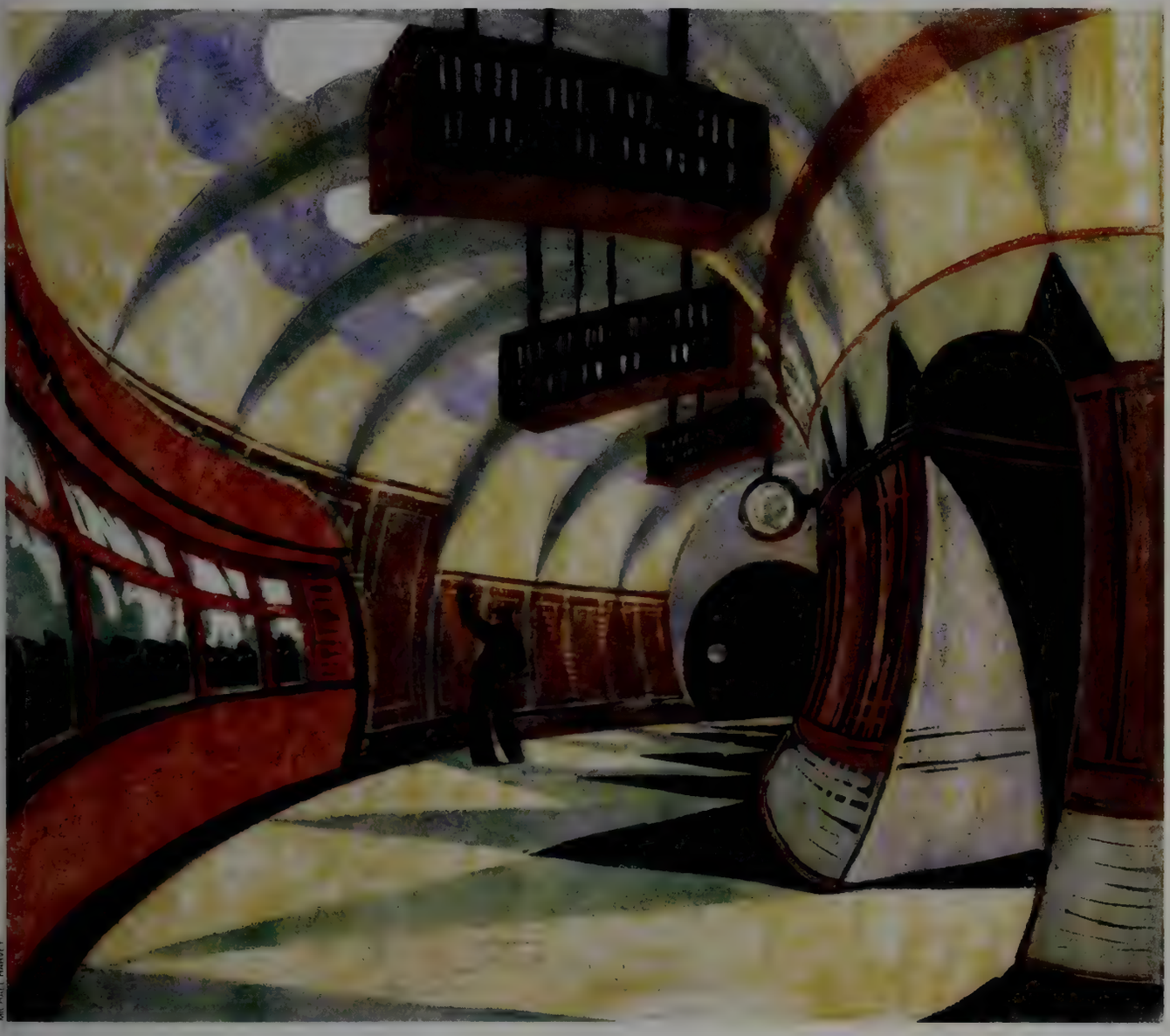
PJ GATES

ART: MODERN BRITISH LINOCUTS

DYNAMIC PRINTS FROM A NEGLECTED SCHOOL

TEXT BY CHRISTOPHER FINCH

The history of British art in the twentieth century is colored by the powerful influence of a handful of teaching establishments, most of them located in London. Early in the century it was the Slade School that was dominant, producing brilliant draftsmen like Augustus John and Percy Wyndham Lewis. Later, the Royal College of Art nurtured artists as varied as David Hockney and Bridget Riley. Alongside institutions like these, the Grosvenor School of Modern Art played a minor role in the development of British art, yet for a few years between the two world wars it provided a lively environment for some gifted teachers and students who made their own modest yet significant historical contribution. That contribution was largely made by way of the most underrated of all print media, the linocut.

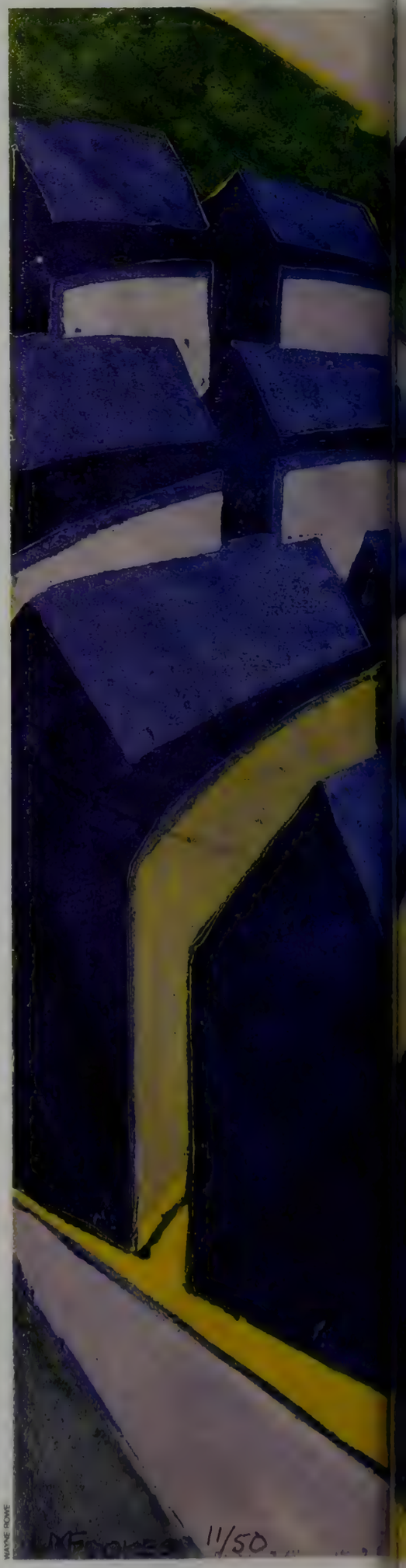


OPPOSITE: *Brooklands, Motor Racing*, Claude Flight, 1928–29. Linocut; 12 1/16" x 10 3/16". The British linocut artists, most of whom were trained by Flight at the Grosvenor School of Modern Art in London, were lauded for "finding beauty amid the turmoil of modern industrial life." Flight, who spent his career advocating the linocut, evoked the speed of the Brooklands races by emulating the dynamic style of the Italian Futurists. Robin Garton Gallery Ltd., Wiltshire, England.

ABOVE: *The Tube Station*, Cyril Power, circa 1932. Linocut; 10 3/8" x 11 1/2". The London Underground and other metropolitan scenes emblematic of the velocity and force of the Machine Age became Power's favorite subject. Along with Sybil Andrews, Power was considered Flight's most outstanding protégé, and his potent urban images helped win the two artists a commission to design posters for the London Passenger Transport Board. The Redfern Gallery, London.



MICHAEL HARVEY



WAYNE ROWE

ABOVE: *Hurdlers*, William Greengrass, 1932. Linocut; 8⅜″ x 10⅞″. Athletes were a popular subject of linocutters in the 1930s, when Britons attained record speeds in various sports. Greengrass's Futurist style conveys the momentum of a group of hurdlers. Rodney Capstick-Dale, London.

RIGHT: *Mining Town*, Ursula Fookes, circa 1930. Linocut; 9½″ x 11¼″. Fookes, like all of Flight's Grosvenor School students, abandoned the key block and built compositional structure by using a separate block for each color. Roger Genser—The Prints and the Pauper, Santa Monica, California.

Linocuts are made in much the same way as woodcuts, though linoleum is a more pliable material and is often used for instructional purposes, having been invented in the 1880s as a means of teaching children. Perhaps because of this, the linocut has sometimes been looked down on in the world of printmaking, though it has distinctive qualities that have been exploited by major artists such as Picasso and Matisse. In the early years of the century linocut printing was taken up by some of the German Expressionists and by Russian avant-gardists like Wassily Kandinsky and Alexander Rodchenko. Most important, from the point of view of the Grosvenor School artists, it was employed with great vigor by Henri Gaudier-Brzeska during his London period (1911–15), when he joined Wyndham Lewis's Rebel Art Centre and exhibited with the Vorticists.

At the time the Rebel Art Centre was launched, in 1914, Claude Flight—a cousin of Rudyard Kipling and of future prime minister Stanley Baldwin—was a thirty-three-year-old art student at Heatherley's School of Fine Art, another of







ABOVE: *The Winch*, Sybil Andrews, 1930. Linocut; 8″ x 11″. With her unique brand of abstract stylization, Andrews frequently portrayed sportsmen and anonymous industrial laborers engaged in the repetitive, strenuous activities associated with production during the Machine Age. Michael Parkin Fine Art Ltd., London.

RIGHT: *Village Fair*, Lill Tschudi, circa 1930. Linocut; 10″ x 12″. A Swiss-born artist who studied with Lhote, Léger and Severini after receiving private lessons from Flight, Tschudi explored motion in her linocuts, which often focused on athletic events and European street life. Mary Ryan Gallery, New York.

London's lesser but significant teaching establishments. There he fell under the spell of advanced British artists like C. R. W. Nevinson and of the Italian Futurists, though their influence seems to have been limited to stylistic matters and Flight was never swayed by Vorticist bombast or Futurist politics. During World War I he served in the British army. Returning to civilian life, he began to make color linocuts, soon becoming a passionate advocate for the medium. Flight's opportunity to proselytize came in 1925 when he joined the staff of the Grosvenor School, which had been opened earlier that year by Ian MacNab, a Scottish artist who had taught at Heatherley's and was best known

continued on page 201

COLLECTING MODERN BRITISH LINOCUTS

There has been growing interest in the color linocuts of the Grosvenor School, a largely forgotten art movement derived from British Vorticism and [illegible]sm that flourished from the early 1920s to 1935. These dynamic prints are pric[illegible]00 to $12,000 and up, depending on the rarity and desirability of the image a[illegible]y of the impression. Modern print dealers in England and the United States [illegible]est





MANHATTAN HARMONIES

LIGHT, COLOR AND TEXTURE AWAKEN A SOARING NEW YORK SPACE

ARCHITECTURE BY ROBERT PIERPONT INTERIOR DESIGN BY CLODAGH
TEXT BY DEBORAH GIMELSON PHOTOGRAPHY BY DANIEL AUBRY

"We wanted to enhance its luminous spaces," says Clodagh (left) of her clients' river-view Manhattan apartment. Vivid kilim fragments, which were restored and sewn by Costikyan, cascade down the newly created curving staircase. *Billfish* weathervane is by Jonathan Bonner.

OPPOSITE: "The double-height entrance hall had a large round column blocking its view and flow," she notes. "We changed it to a slim one." Richard Diebenkorn's *Ocean Park #118*, 1980, is at left. The Calder mobile dates from 1950.

Clodagh, the flamboyant Irish-born interior designer, believes almost religiously in mixing the sweeping grandeur of space with down-to-earth richness. "I am about living," she says, whisking from room to room, her long ivory skirt flowing behind her. "If your eyes are closed, you should enjoy a space as much as if your eyes are open—light, touch and sound are important." The atmosphere in a river-view apartment she recently designed in Manhattan spins off soaring cathedral ceilings, yards of windows and white walls, and light bouncing across the water. The brightness is softened by an array of earthy colors and by the warm textures of various woods, metals and fabrics.

The clients, an eminent philanthropist and his wife, have spent most of their lives in the Midwest. The new apartment, after much alteration, reflects both their fledgling cosmopolitan leanings and the need to make their residence supremely comfortable. After going through two other designers, the couple stuck with Clodagh for very specific reasons. "At first we let people tell us what should be done," recalls the wife, "that's how naive we were. One decorator wanted to square off the arched windows in the living room; another wanted to square off the vault in the dining room." Clodagh, who has been a fashion design-









LEFT: Artwork in the living room includes paintings by Caio Fonseca, left, and Diebenkorn, right. Clarence House velour covers the Jean-Michel Frank sofas. In the dining area is Mark Rothko's *White Stripe*, 1958. Jack Lenor Larsen dining chair fabric. Persian rugs are from F. J. Hakimian.

ABOVE: "The library was transformed into a warm retreat done in earth tones with a golden sassafras ceiling and ample shelves for the residents' art books." *Egyptian Cafe*, 1978, by David Hockney is hung in the shallow alcove. The fabric on the chesterfield is from Clarence House.

er and lived in Spain for seven years, approached the clients differently. "She wanted to find out how we lived," says the wife, "things like how we came in at night and flopped down. She gave us confidence that she was going to build the space around us, not around her preconceptions."

Seating played a major part in the design. "There are many kinds of seating," says Clodagh. "There's conversational seating, contemplative seating; there's seating to read in. I began by figuring out what the clients needed, and noticed, for instance, that when they talked to me they gravitated toward the windows—that's why there are so many window seats." And with a large family and friends coming in and out, the watchword was comfort for crowds. Every sofa can be sunk into and has a soft matching throw for those nights when the windows are open and the breeze comes in off the river. They even indulged in a little fêng shui—an Asian method of determining the natural energy of a space and placing things in it harmoniously.

Making the seating work, however,





OPPOSITE: "The kitchen has everything at your fingertips," says Clodagh. "It's a spacious family room with a stove and grill on a center island, and plenty of cherrywood cabinets for storage and display. Flamed limestone provides texture for the floor. It's a warm, friendly place."

ABOVE: "We set the master bed in a harmonious fêng shui position with a view of the river through the plants. We chose calm art for the room." *The Four Legged Table*, 1992, is by Wendell Castle. Donghia fabric on the overscale chairs. Wallcovering is from Jack Lenor Larsen.

required not only Asian ritual but remodeling a good portion of the apartment's 6,000 square feet. Last redesigned in the seventies, the apartment was laid out according to a streamlined nautical conceit that included a shiplike railing around the sunken living room, a space almost flush with the river. Six awkward steps led down into it. "It was broken up into very difficult sections," says the wife. Clodagh puts it more directly. "You felt like you were entering the Pit." She and architect Robert Pierpont brought the living room up two steps and removed all obstructions between it and the dining area. Clodagh then installed wraparound stairs to circle the room and anchored the space with two rust-colored Jean-Michel Frank sofas ("They're like the T-shirts—the basics—of furniture," says Clodagh).

The expanse of empty wall space inspired the owners to begin collecting contemporary American art. "This was my chance to buy things I had loved my whole life," says the wife. The collection includes a large painting by Mark Rothko, a work by Richard Diebenkorn from the *Ocean Park* series, a Milton Avery figure study and an abstract canvas by Caio Fonseca. These are complemented by whimsical standout pieces of furniture, such as the bronze low table in the shape of an alligator by Judy Kensley McKie.

In the study, Clodagh installed a cast-bronze frame around the fireplace. "It's what I'm most proud of," she notes. The room itself is in stark contrast with the light airiness of the apartment; its dark colors, large, overstuffed plum paisley sofa and indirect lighting invite quietude.

The dining area, on the other hand, was designed for crowds, and there is also a lingering hint of Spain in many of its details. The barrel-vaulted room faces a huge column that has been carved to be slightly less than cylindrical—it's like a large sculpture. One of Clodagh's favorite pursuits in Spain was, in fact, sculpting, and while there she also learned how to maintain privacy in an urban setting through the use of heavy materials.

continued on page 203

ANTIQUES:
CHARLES X FURNITURE

GRACEFUL FRENCH PIECES IN LUMINOUS WOODS

TEXT BY WILLIAM RIEDER



Canapé, France, circa 1825. Maple and mahogany; 34⅞" x 49⅝". Scattered marquetry patterns, which were often derived from classical Greek motifs and set into light-colored woods, or *bois clair*, such as bird's-eye maple, burl ash, elm, yew, walnut and sycamore, were the primary decoration on Charles X furniture. Galerie Gismondi, Paris.



BENEDICTE PETIT

In France it is variously called *bois clair*, Charles X, Restauration and *style duchesse de Berry*, of which only the first is truly accurate. This elegant and very attractive style of furniture veneered with light-colored woods emerged in about 1820, during the reign of Louis XVIII (1815–24), and continued after Charles X's abdication in 1830 into the reign of Louis-Philippe. The period from the restoration of the Bourbon monarchy in 1815 to the July Revolution of 1830, though not a perfect historical fit, provides the most commonly used designation.

Credit for introducing *bois clair* has been given to the duchesse de Berry, daughter-in-law of Charles X, whose name is sometimes associated with the style. Her apartments in the Pavillon de Marsan in the Tuileries and her château at Rosny were filled with furniture of this type. But while her patronage played an important role in its development, she did not singlehandedly launch the new taste.

The transition from Empire to Restauration furniture was a gradual one. The rise of the middle class under the Bourbon Restoration, with its need for less ornate furniture, coincided with increased industrialization and new woodworking machinery that could cut thinner veneers at a lower cost. A desire for more graceful and domestic furniture without imperial associations and a new interest in indigenous woods led to the introduction of bird's-eye maple, burl ash and elm, yew, walnut and sycamore as veneers whose various grains and patterns were put to good decorative effect. Several industrial exhibitions held in Paris contributed to the spread of the new style, as did such pattern books as La Mésangère's *Collection de Meubles et Objets de Goût*.

Many of the basic shapes of Empire furniture continued to be used in commodes, secretaires and beds. But the elaborate gilt-bronze mounts with Neoclassical, Egyptian and Napoleonic motifs gave way to marquetry of stylized anthemia, palmettes, garlands and rosettes in dark woods—rosewood, amaranth, mahogany and eb-



Secretary, Jean-Jacques Werner, France, circa 1825. Spotted maple and amaranth; 58½" x 37". Werner was patronized by Charles X's daughter-in-law, the duchesse de Berry. *Armchair*, France, circa 1825. Maple and amaranth; 34⅜" x 21⅝". Artisans carved motifs taken from nature on their pieces in lieu of the gilt-bronze mounts associated with Napoleonic furniture. Both, Renoncourt, Paris.

ony—set into the light veneers. The result was a felicitous combination of color, design and form in a style that worked as well for large-scale production as for the custom-made, luxury end of the market.

The daybed called a méridienne continued to be popular during this period. Stripped of its mounts and given softer lines, restrained inlay and deeper cushions, it typified the more comfortable, bourgeois simplicity of the new style. The *lit en bateau* followed a similar course, becoming more curvaceous and feminine and culminating in the most voluptuous of all Restauration beds, a veritable altar to sleep: the basket-shaped bed on a double-stepped platform in the Musée des Arts Décoratifs in Paris, which was shown by the cabinetmaker François Baudry in the Paris exhibition of 1827.

Armchairs acquired semicylindrical, gondola-shaped backs with scrolled or incurved supports, in many examples sacrificing the armrest function to supple design. The more traditional chair with straight back and scrolled arms, which had changed little in form since the Directoire period, continued through the 1820s, now often veneered with burl ash inlaid with amaranth.

Tables of all types—worktables, card

tables, center and console tables, small desks, gueridons, jardinieres—were produced with a new fluency of design, incorporating a variety of elegant scrolled, turned, baluster, X-shaped and lyre supports, which are enhanced by the light veneers.

Some of the many cabinetmakers working in Paris during the Restauration had been active since the ancien régime. Pierre-Antoine Bellangé, who seemed as adept in the Neoclassicism of the late eighteenth century as he was in the Empire and Restauration styles, supplied furniture to Napoleon and worked for the Royal Garde-Meuble under Charles X. François-Honoré-Georges Jacob, known as Jacob-Desmalter, continued the family firm that had flourished since the 1770s and was succeeded in 1825 by his son Georges-Alphonse Jacob-Desmalter, who made furniture in *bois clair* with typical Charles X marquetry for a rich international clientele well into the reign of Louis-Philippe.

The most successful of the Res-

Server, France, circa 1825. Burl ash, boxwood and ormolu; 71" x 68". By employing the roots, burrs and knotted parts of trees, woodworkers achieved bold color contrasts. A server with classical-style busts and palmettes features inlay of boxwood, a close-grained wood often used for delicate woodwork. Florian Papp Incorporated, New York.





DENNIS ANDERSON



FELICIANO

TOP: *Pair of Card Tables*, France, circa 1820. Bird's-eye maple and ebony; 28" x 34" each. Once in the collection of Henry McIlhenny, one of the earliest connoisseurs of Charles X furniture, a pair of card tables exhibit the intense blond hue of bird's-eye maple. Both, Louis D. Fenton Antiques, San Francisco.

RIGHT: *Table*, attributed to Jacob-Desmalter, 1825. Maple and rosewood; 43½" in diameter by 30" high. Jacob-Desmalter, who had established his reputation as an arbiter of the Empire style, also produced pieces in *bois clair*, including a tilt-top table with rosewood marquetry. Newel Art Galleries, Inc., New York.

Tables were produced with a new fluency of design, incorporating a variety of elegant supports.



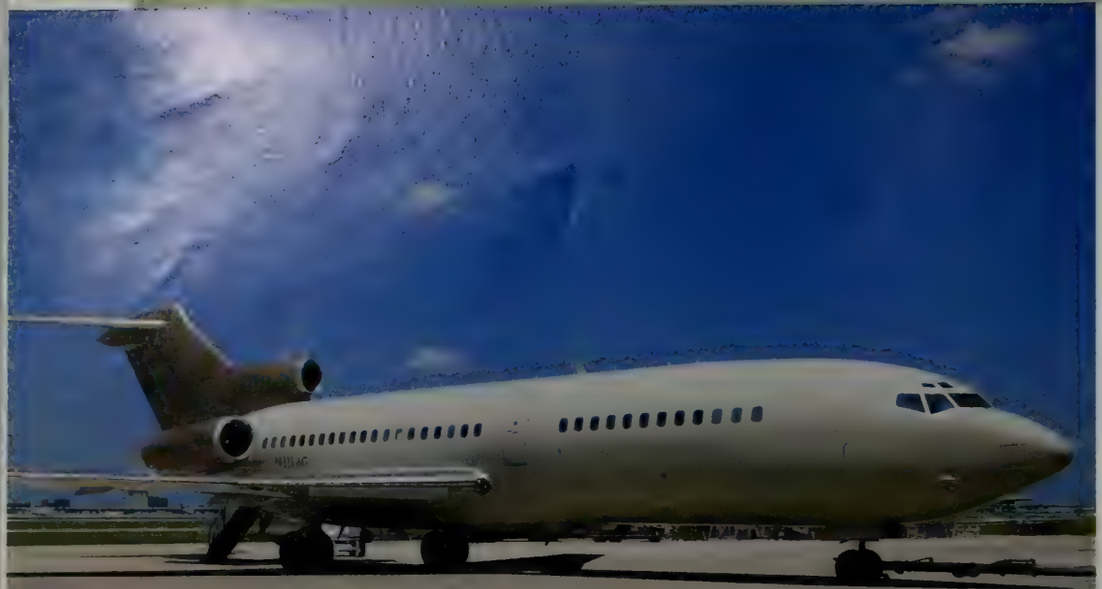
tauration furniture makers was Félix Rémond, who produced beautifully inlaid furniture for the duchesse de Berry and much of the Bourbon court. His closest competitor, Jean-Jacques Werner, combined the services of upholsterer, cabinetmaker and decorator. Also patronized by the duchesse de Berry as well as the Bonaparte family and the king of Bavaria, he specialized in indigenous woods, particularly ash, and executed furniture of great sophistication.

The superiority of Paris-made furniture was as widely known as it had been during the Louis XVI and Napoleonic periods. Those who wanted and could afford furnishings of high quality came from England, Germany, Scandinavia and Russia to buy them.

And from even farther away. In

continued on page 203

Cabinet, France, circa 1825. Burl elm, ormolu and marble; 37½" x 39". Although the conservative shapes of many Empire furnishings endured throughout the Restauration, lines were softened and decoration was arranged to emphasize the markings of the wood and its shades and grains. Philippe Farley, New York.



FLYING FIRST CLASS

LUXE MODERNE STYLE TRANSFORMS A PRIVATE BOEING 727

INTERIOR DESIGN BY CRAIG LEAVITT AND STEPHEN WEAVER
TEXT BY WILLIAM WEAVER PHOTOGRAPHY BY JOHN VAUGHAN

LEFT: "We took cues from transportation architecture of the twenties, thirties and forties," says Stephen Weaver, who with partner Craig Leavitt spent two years working on the interiors of a client's private Boeing 727. "We wanted to play up the fact that you're in a vehicle."

BELOW: The aft cabin—"planned for constant activity"—features multiple seating areas, a games table and leather parchment panels that conceal a projection screen. Donghia silk pillow fabric. OPPOSITE: Aft entrance double doors display a design from a Chinese embroidery. Bronze-finished book reliefs line the walls above the curved banquettes.



Redecorating a jet is very different from giving a town house a facelift. To begin with, strict national and international regulations govern every aspect of a plane: not just its engines and its exterior design but even its carpets and ashtrays. A particularly stringent rule requires that at regular intervals an aircraft must be stripped to its ribs and every component dismantled, examined and approved. So when a man presented his wife with a Boeing 727 for her birthday, this complete checkup, still a number of years away, seemed the ideal occasion for giving the plane a new interior. Indeed, the owner and her designers, California-based partners Craig Leavitt and Stephen Weaver, thought they had a comfortable amount of time for planning. Actually, it proved barely enough.

The owner, a student of paleoanthropology, planned to use the aircraft not as a plaything but to facilitate her many activities, more scholarly and charitable than social. No stranger to decorating houses (she has establishments in California, London and New York), she had simple



requirements: She wanted an aircraft that didn't look like a mobile home, and at the same time she wanted her plane to look like a plane. "She envisioned it as a custom coach," explains Craig Leavitt, "not as a decorous house."

Neither Leavitt nor Weaver had worked on an aircraft before, but with the help of associate Kristi Hughes, industrial designer Donald Thompson and Vaughan/McCotter Associates, technical specialists in managing aircraft projects, they created a full-scale mock-up, seventy-plus feet long, in a vast hangar in San Antonio, Texas. In this makeshift laboratory—where foam shapes acted as stand-ins for furnishings constructed to minute specifications—ideas about interior structure and decoration could easily be put to the three-dimensional test. Many of the furnishings in the aircraft were designed to be set on tracks, or to fold or to convert into some second use. This versatility enlivens the interior, but much of it is also required by federal regulations. "We had to remember," says Weaver, "that everything we took into the





"Antiques don't make sense in a plane," says Weaver. "You can be on board for some twenty hours," adds Leavitt. "If it's too fancy, it gets tiring." ABOVE: A view through the bar to the forward cabin. "There are few square walls," points out Leavitt, "but it's not too futuristic."

RIGHT: Thirties luxe Moderne-style details—rich wood veneers, patinated bronze lamps, shagreen table tops—recall the interiors of ocean liners such as the *Normandy* and the *Queen Mary*. Scalamandré trim on sofa cushions; Clarence House silk velvet on bolster.

Many of the furnishings in the aircraft were designed to be set on tracks, or to fold or to convert into some second use.

plane would sooner or later have to come out of it." Although every table, chair and sofa had to be bolted to the floor, "we wanted to create the image of separate pieces of furniture set around a room," says Leavitt. "We spent a lot of time trying to give the chairs traditional detailing," adds Weaver, "stretching fabric over and over to get the right tension on the aluminum frames." The upholstered furniture is filled with down, but it is encased in fire-retardant fabric, as the code demands, and the overall impression is of solidity, permanence and comfort.

Sharing their client's passion for history, the designers researched the architecture of modern transportation, studying the great luxury liners as well as early commercial planes and the earlier private trains and overstuffed Pullman cars. "You can't make a plane look period," notes Weaver. "We wanted to make it look older without looking stupid, so we used Moderne details." "It's eclectic," says Leavitt. "So much is predicated on necessity."

"One of the client's stipulations was









OPPOSITE: Six original 17th-century celestial maps by Andreas Cellarius line the gold-leafed companionway that joins the aft and forward cabins. In profile, an armchair's rounded arms and cushions underscore the aft cabin's Déco lines.

ABOVE LEFT: "We purposely omitted trim around the mirror to enhance a feeling of spaciousness," says Craig Leavitt of the bath adjacent to the private cabin. "It was impractical to put in a bronze sink, but glamour won out."

ABOVE: For the private cabin—"the client asked for a 'grunge room,' a place to hang out alone"—Weaver designed a 1930s-style *faux*-sugarwood armoire. "It's built deep into the wall," he says, "but it's made to appear freestanding."

a floor plan that broke the space into two main cabins," Weaver says. "The kids could watch TV in the aft cabin while the adults read in the forward cabin, and not everyone would be in the middle of everything."

In the aft cabin, leather banquettes curve along the wall as if to invite a literary browse, and bronze-finished book reliefs line the wall above. Tables that convert into ottomans are fitted with removable trays covered in petrified algae, solstice equation details are painted on cushions and a gilt medieval sun fills a dome-shaped overhead recess just inside the entrance door. Leavitt and Weaver drew on an original 1930s design for the wool mohair chairs in the cabin, where a leather-topped console extends into a games table. Flip-top ashtrays were derived from leather boxes originally meant to hold fishing reels.

Connecting the aft and forward cabins is the companionway. On the gold-leafed wall hang a series of

continued on page 200



"Because of the small spaces, we used a more monochromatic palette than we'd use in a house," Weaver says. ABOVE: Leavitt and Weaver had originally conceived of a sleigh bed for the private cabin, but later created a scrolled bound-reed headboard, because "it's more lyrical, softer, without being overtly feminine," says Weaver. The bedcovering silk is from Donghia.

MONTANA SKYLINE

RAISING A CABIN ABOVE FLATHEAD LAKE

TEXT BY VERLYN KLINKENBORG
PHOTOGRAPHY BY ROGER WADE





There is something almost incongruous, in the Rocky Mountain West, about the number of enormous houses built in rural settings, houses on a scale with those in the wealthier districts of Los Angeles or Connecticut or Long Island, where so often it is merely a house's size, rather than its design or its comfort, that is meant to impress. These new western houses reverse what might be called the aboriginal living plan, which was to live outdoors as much as possible, retreating indoors only for shelter. The new plan seems to be to enclose as much of the outdoors as possible and to continue life on the suburban model in the midst of a terrain that has been reduced from habitat to scenery. One often has the sense, when wandering through these enormous constructions, that they have somehow come to dwarf their owners, who seem less like owner-occupants than members of a building-management committee that includes ranch managers, interi-

Schumann's house is a profoundly personal place, modest in size if not necessarily in fittings.



ABOVE: "I'd been visiting Montana for fifteen or twenty years before I moved here in the late 1980s," says Robert Schumann (left, with his horse Doc). "I wanted to create a moderate-size log dwelling for myself that would evoke feelings of strength and permanence." His residence near Bigfork, on 70 acres above Flathead Lake, includes the main cabin, guesthouse and barn complex.



"The interior was designed to promote a sense of openness yet afford areas where one could experience privacy without isolation," Schumann says. "To lend a sense of age, nothing but rough-sawn lumber from local sawmills was selected." ABOVE: A Klamath buffalo skull, a Sioux bow with arrows and a small Navajo weaving hang over a circa 1800 French carved wood cabinet in the entrance hall. Area rug from Karastan. In the living room beyond stands a stone fireplace with a log mantel.



or designers, landscape architects and the man who shoes the horses.

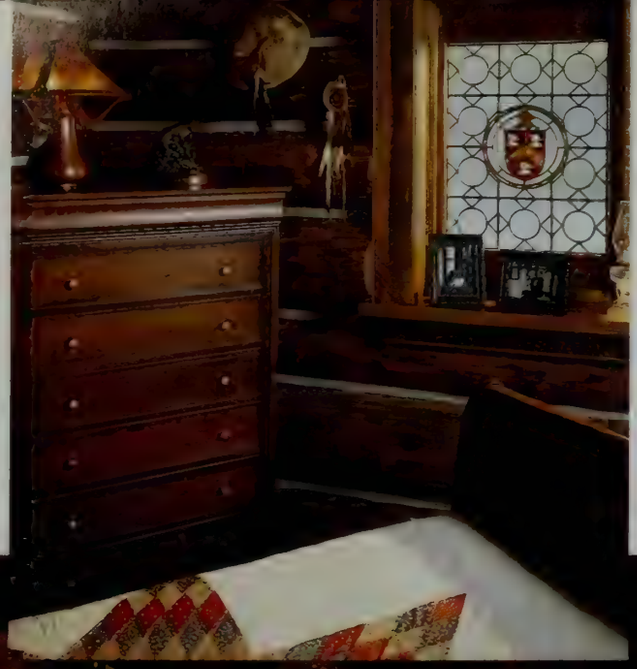
But to this trend the house built by Robert Schumann just south of Bigfork, Montana, is an exception. Set high on the eastern slopes above Flathead Lake, which is Montana's equivalent of the Black Sea—a moderating influence in a harsh climate—Schumann's house is a profoundly personal place, modest in size if not necessarily in fittings. "The carpenters called me the 'walking spec,'" Schumann says, a joke that explains much about how intimately the house was shaped to his needs.

The log shell, a simple box only twenty-eight feet by forty-two feet in dimension, was erected by Montana Log Homes, from Kalispell, using logs from an old burn in Idaho. Instead of the high-gloss, raw-log look seen in so many modern log houses, Schumann wanted the logs in his house to have a more natural appearance. There is a period quality to its rooms that is partly the result of their furnishings, such as the wood-burning Monarch stove in the kitchen, partly the effect of the stain used on the hand-peeled logs, and partly a consequence of his wanting the house to feel like a cabin—a cross, as he puts it, between Jeremiah Johnson's cabin and Ben Cartwright's place on the Ponderosa. Though Schumann's house is well lit with windows of his own design, there is only a single dormer on the second story. "Some people think it's a little dark," he says, standing in the living room, "but then that's the way a cabin feels." In fact, the house's interior is not so much dark as it is intimate, secluded.

Though the inspiration of the buildings on this property is essentially western, Schumann has embedded traces of his heritage in all of them. A thoughtful, observant man, Schumann was raised in northwestern New Jersey, not far from Bucks County, Pennsylvania, and he first came to Montana to hunt in the mountains that angle steeply down to his back door. His land had once been terraced to support a cherry and apple orchard, which was blighted by an unexpectedly hard freeze years ago, and those terraces enabled him to erect buildings that suited the topography. "I didn't want the house or the barn or even the woodshed to look like it was forced upon the landscape with a backhoe," Schumann says. The barn, which houses in its second story a woodworking shop

"Montana Log Homes provided the shell to my specifications, and Samuel Martin handled all the interior trim and other carpentry," notes Schumann. OPPOSITE: Part of his collection of Navajo rugs is displayed on the banisters that frame the upstairs loft, which is used as an office and library. BELOW: The centerpiece of the kitchen/dining room is a circa 1890 Monarch wood-burning stove. Before it is a Couristan rug. Hoop-back Windsor armchairs accompany the dining table; the antique pine corner cupboard is American and holds 18th-century pewter. Corian countertop.





"The carpenters called me the 'walking spec,' " Schumann says.

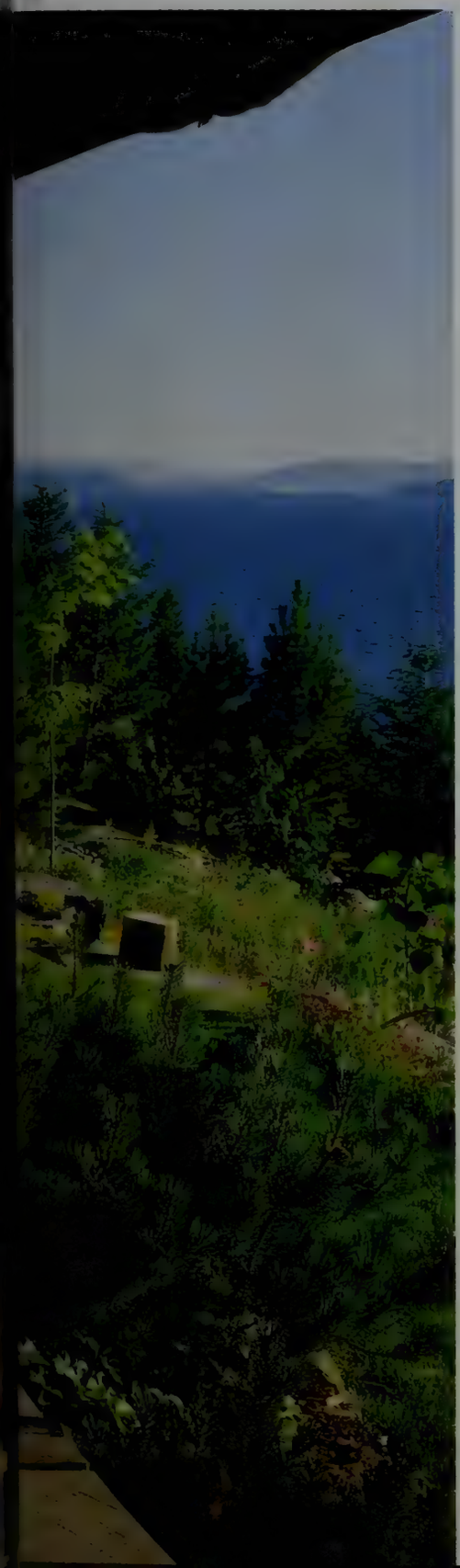
"I wanted something that might have been erected in territorial days yet boasted twentieth-century amenities," he says. LEFT: A Ute ceremonial headdress hangs on the master bedroom wall near a stained-glass window that Schumann found in Connecticut. The sleigh bed and bureau are from Grange. BELOW: The porch of the main cabin offers a panorama that includes the guesthouse and Flathead Lake. An elk antler that he found in Swan Valley rests near the front door.

where much of the on-site milling and cabinetmaking for the main house was done, is modeled on a Pennsylvania bank barn, a structure built directly into the hillside. In the interior of the main house, too, there are abundant traces of Schumann's family history—part of his mother's collection of pewter in the kitchen, his great-grandmother's Bible on a chest of drawers in the master bedroom.

ing landscape is utterly western. And inside the cabin, among familiar artifacts of the West, you come face to face with a Count Rumford fireplace, as clean and efficient an arrangement of squared stone as has ever been built, but more reminiscent of eighteenth-century Philadelphia than of twentieth-century Bigfork.

The pride with which Schumann speaks of these buildings is that of an

BELOW RIGHT: "The barn was inspired by Pennsylvania-style bank barns, which are built into a hillside and allow ground-level access on two floors," Schumann explains. The lower level has lumber and furniture storage; upstairs is a woodworking shop.

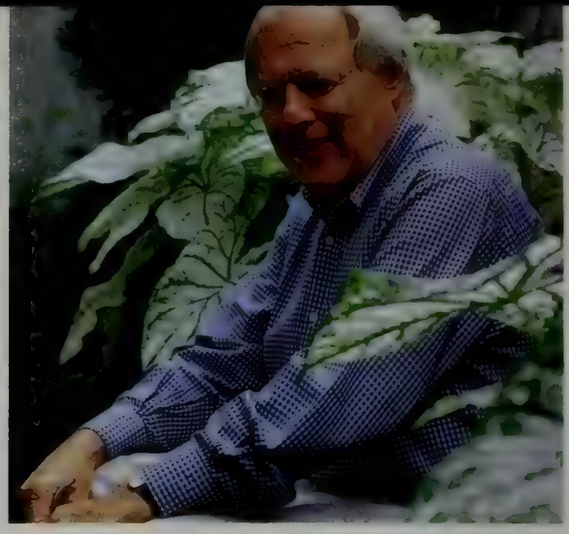




Much as Schumann prides himself on the main house, he speaks with a special excitement about the guest cabin. "This is my masterpiece," he says. "I wanted to see how complete a living space I could fit into a cabin that was only sixteen by twenty-four feet." The effect of the cabin is one of extreme simplicity—it is smaller, after all, than some of the recreational vehicles you see on the highway north to Flathead Lake—and yet it is aesthetically complex. The porch and the general character of the building put you in mind of the Appalachians, although the surround-

owner who worked alongside the craftsmen who built them, who took the time to design ironwork and woodwork and glasswork. It is what you might call the pride of detail, a reminder of just how much imagination a small house will absorb and how much subtlety can be exercised in the use of the imagination, even in a house built of such supposedly crude materials as huge hand-peeled logs. There are stylistic echoes in Robert Schumann's house of many influences, but walking through its rooms you come to understand that the main influence is the man himself. □





"I got a lot of experience for Jason's apartment from my house in Bridgehampton—it was a workshop for his," says Robert Denning (above), who designed the SoHo project from scratch.

Of his celebrity-filled building, Random House editor Jason Epstein (above) says, "There's a gym, but the people are in such good shape I don't use it. I walk 45 minutes to work instead."

EDITORIAL STATEMENT

BRUSHING UP JASON EPSTEIN'S DOWNTOWN LOFT

INTERIOR DESIGN BY ROBERT DENNING TEXT BY JUDITH THURMAN PHOTOGRAPHY BY DURSTON SAYLOR



It's morning in SoHo. Not the haute SoHo where nothing opens until noon, but the neighborhood of Chinese and Italian grocers, wholesale fabric houses, struggling architects and restaurant supply stores. There's a light drizzle and a gray sky. From Delancey Street comes a steady rumble of truck traffic; from its narrow tributaries wafts the smell of fresh fish and cilantro.

A florist's van from uptown—it doesn't have any graffiti—delivers a box of three dozen white roses to the concierge's desk of a vast loft co-op in

LEFT: An early-20th-century table by Wallace Nutting is next to an 18th-century French paneled screen in the living room. The sconces' backplates are from the metal roof trim of a 19th-century monument.

OPPOSITE: "The apartment was a bare shell when Jason bought it," says Denning. "The solution was to build moldings and choose colors inspired by 18th- and 19th-century St. Petersburg interiors." An 1850s sling rocking chair by Peter Cooper is visible in the bedroom through the living room doorway. Fabrics from Brunschwig & Fils.



an old palace. Its lobby is as grand as the Paris Opéra's and of the same period. Upstairs, in an exquisitely compact, high-ceilinged kitchen, whose paneled walls are the color of Russian amber, the espresso is brewing. "Norman" is on the phone about his upcoming book on Lee Harvey Oswald, and Jason Epstein, Mailer's editor, relights his cigar while making sympathetic noises interspersed with brisk directives. The concierge, meanwhile, sends up the flowers to a tenant named Turlington.

Now the intercom announces Robert Denning. Most of the interior designer's other clients have their own butlers to do the announcing. Epstein's old friend is dressed dandily for his next appointment, lunch with a lady who has just inherited a billion dollars and may want to change a thing or two in her apartment. "What do you think about that old brass kettle?" Epstein asks him, exhaling toward the Garland range. "Rather charming," says Denning. "Good," says Epstein. "I've got a whole crate of them coming from Morocco."

The Epstein apartment was a first and actually an only for Robert Denning, and a departure for its owner, too. The distinguished Random House editor had lived for decades in a venerable building of nineteenth-century artists' studios off Central Park West. After his divorce he moved to an apartment at Hampshire House, where he stayed for six years. At that point Epstein never planned to remarry. "I'd see all the divorces come and go, and I was still there, and that was fine."

It was before he met the writer Judy Miller, his second wife, that Epstein first visited the old police headquarters—a ducal pile with a cupola worthy of a cathedral, whose marble floors had exhausted some Italian quarry. "It was built," notes Epstein, "to house the first consolidated New York police department in an era when the city knew what graft was all about." So much for the age of in-



ABOVE: In a corner of the living room, whose colors were based on a book on St. Petersburg, stands an 18th-century clock made in Roxbury, Massachusetts. A pair of Art Déco bronzes rest on the marble-covered windowsills. The mesh cabinet doors conceal heating units.

OPPOSITE: "Since Jason required plenty of bookshelves, I surrounded the dining room with them," says Denning. A late-19th-century French billiard table light hangs over the dining table, which is circled by late-19th-century American ladderback chairs.







ABOVE: "Jason's country house on Long Island is much drier than this place," says Denning. "Eighteenth-century American as seen through squinty eyes—not much comfort." By the master bedroom's French steel bed sits a Biedermeier-style night table.

OPPOSITE: "Precision in a kitchen is much more important than size," says Epstein of his favorite room. Denning used tongue-and-groove wainscoting on the walls and ceiling, and specified that the room be painted the color of a brown paper bag.

nocence. When Epstein initially saw it, the building was surrounded by a derelict garden and was still filled with rubble, but the 3,000-square-foot space—reached by a ladder through a window—responded to one of his enduring fantasies: "living in a run-down neighborhood where you walk into a rathole and find a palace."

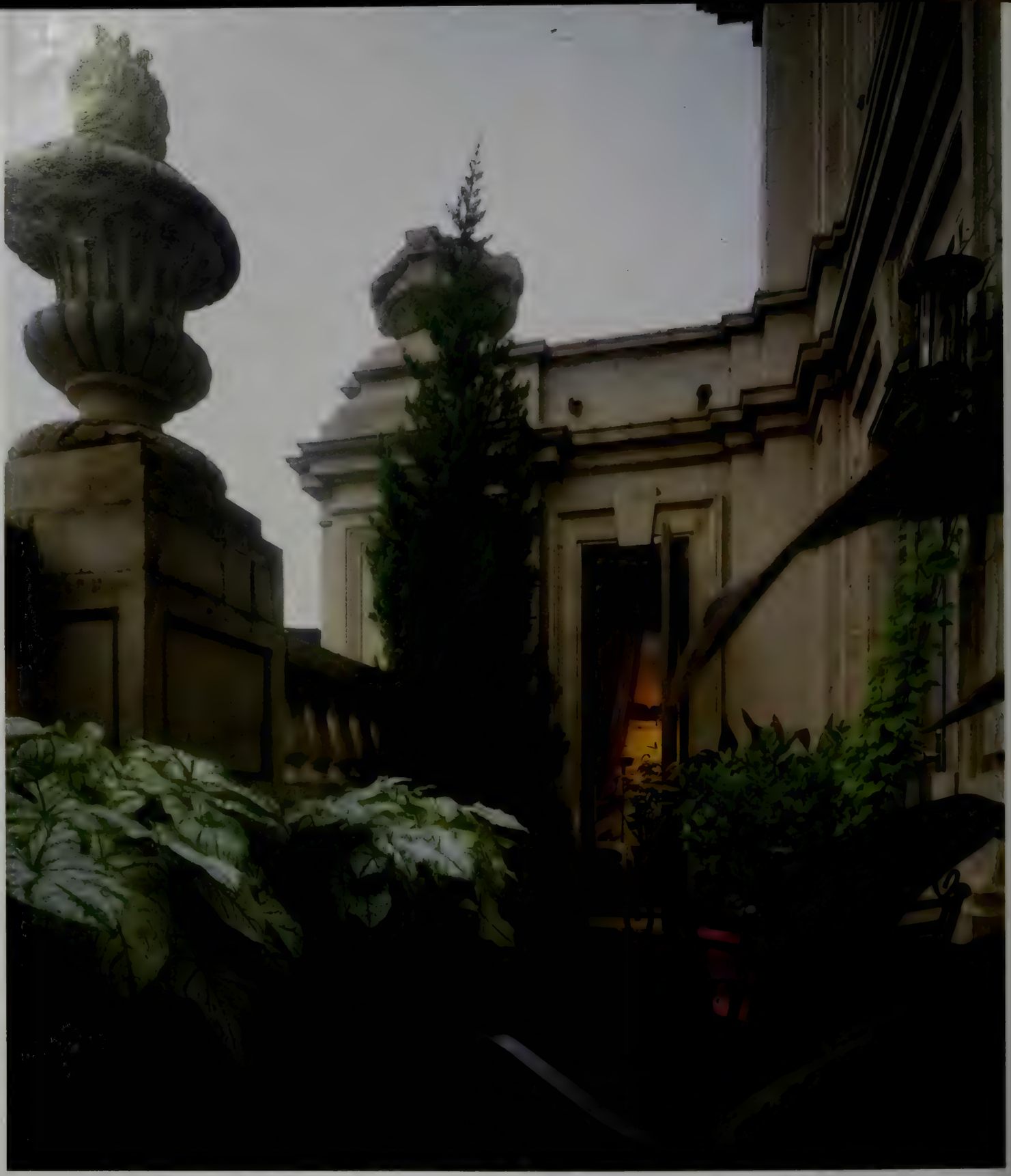
It is hard to imagine Robert Denning climbing through a window and up a ladder to inspect a rathole, however filled with potential. One must wonder what he wore that day and where on earth he found it. He has decorated fifteen houses for Suni Agnelli, among other clients, but not one of them was a raw loft space "with baby-coffin air conditioners." Jason Epstein is probably his only client who wants to know where the kitchen is. But the two men had been friends for years, and the maître decided it would be fun "to do something," by his standards, "very stark." The word makes Epstein smile.

"We had an excellent beginning," explains Denning, "because Jason's needs were so specific—bookshelves and good reading light—and they shaped the apartment. It needed richness and detail or it would have looked like the Hertz lounge at an airport. We took the colors from a book on St. Petersburg—the Trianon gray of the moldings, which is a kind of celadon, really, and that marvelous honeyed glaze above the chair rail, which is called St. Petersburg yellow. We added pilasters and crown molding, the boiseries in the gallery, and then devised covers for the air conditioners, which created these marvelous mirrored window reveals. The sconces came from the old mansard roof of a building in Sag Harbor. It's all rather practical, like Jason. He's originally from the brick-and-board school, a Crate and Barrel man—doesn't know how much a chair costs, that sort of thing, which was," Denning pauses to glare fondly at his client, "out of the question."

"I'd known Bob for years, and I was afraid he'd do his usual fringes," Epstein counters. "I didn't have something opulent in mind. I like to cook, as you can see—cooking is my drug—and I live in the kitchen. I wear the same clothes every day, throw everything out, was determined to remain a bachelor—I didn't even want a guest room. When I mentioned a sum I thought should cover things . . ."

"What a laugh!" hoots Denning. "The budget was a great joke. These literary Bohemians, these professorial types, always have to be housebroken. *Housebroken*, that's the word to emphasize. I'm terribly spoiled, I get my way, I bend others to my will, but I do give way, occasionally. These lit-

continued on page 200



"The building was originally the New York police headquarters built in 1907—the balustrade ornaments are part of the Beaux Arts structure," says Epstein of the terrace, which has exaggerated keystone squares. "It's a great spot to see the skyline and to have dinner on pleasant nights."

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"Nothing Is Ever What It Seems To Be," 1995 limited edition serigraph by Joanna Zjawinska. Framed size 43" x 50", image size 33" x 40". Regular edition is limited to 250.

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VARIATIONS ON THE CUBE IN SOUTHERN CALIFORNIA

continued from page 116

leaving an L-shaped interior around an open courtyard. This loftlike floor contains the gallery space Rosenthal uses for presentations; stairs from the exterior up to the second floor allow the space to be reached by visitors who do not enter the rest of the house. The third floor is Rosenthal's private suite, with bedroom, sitting area and bath filling out the L shape and overlooking the courtyard.

You might assume a toy designer would have a house that veered toward the cute—that would be overflowing with knickknacks and funny objects and, well, toys. Susannah Rosenthal's mind is full of toys, but not her house. Examples of favorite products that she has either designed or collaborated on—variations on the Barbie doll, a high-tech invention called the Power Glove—are placed on sleek black shelves opposite the front door, more as art objects than as objects of play. She frequently changes what she displays on the shelves and on the walls; it is important to her that most of the space be empty and that only the handful of things that happen to preoccupy her at the moment be given pride of place.

"There's something nice about stores, galleries and museums, where the walls and the shelves are changing all the time," says Rosenthal. "I don't like artwork that's permanent."

To her, the spareness of the house is a blank slate, a spur to creativity. "*Fantasy* is a word that works with this house," she says. "While it's clean and stark, it's ready for the fantasy."

The house, says Predock, reflects the fact that "Susannah has spent more time in her career thinking about virtual reality than about Barbie dolls. She's an artist in her overall sensibility, but there's a technical realm she really dwells in." Within the minimalism of this architecture is so much electronic wiring in anticipation of future equipment needs that Predock calls the open second-floor space his client's "cyberspace studio."

The spaces in this house, stark and white and flexible though they are, are hardly plain or undifferentiated. Indeed, the three levels are each detailed with remarkable precision, and there are subtle variations from one to the next. On the first level, the floor is ground concrete resembling terrazzo, and though the walls are white, the feeling is dark and crisp. The open kitchen, with black-granite counters, brushed-stainless-steel backsplashes, green enameled upper cabinets and wood-veneered lower ones, has the most warmth and visual interest.

One level up, the floor switches to a light-stained wood. The few pieces of modern furniture appear to float in space, and the quadrant cut out for the courtyard washes the room with sunlight. The interior flows easily to and from the courtyard, which is in many ways the defining space of the house: not quite indoors, not quite outdoors, but in the tradition of Roman and Mexican courtyards, a place in which the pleasures of the outside can be combined with the privacy of the inside. That traditional form is here rendered hard-edged and abstract, interpreted in concrete and metal and stone.

> "I wanted the house to really seize a defined space, to be consciously shaped."

The two flights of stairs running up to the third floor and the balcony around the courtyard give scale and definition, and create what Rosenthal thinks are a myriad of opportunities for choreography. She talks of wanting to have a dance company perform in the space, and it is not difficult to imagine a piece composed around the stairs, the balconies and the reflections in the glass, and playing off Predock's planar stucco walls.

The house becomes [illegible] as it rises from the courtyard and the wood floor gives way to carpeting on the top level, the aerie that Predock likes to call a sleeping lantern. There is a large sitting area, a magnificently crafted bath of limestone and stainless steel and, as on both of the other levels, a fireplace. The bed is set into a small alcove in the corner of the floor, right on the central axis of the house, giving it a straight view out toward the ocean, exactly bisecting the cube.

"The fog, the clouds and the color of the ocean all conspire to create a kind of greenish, Twilight Zone light here," Predock notes of the upper floor. He made the handling of this light and of the distant views—directly toward the ocean, north toward Malibu, south toward Palos Verdes—his main concern in the design of this level. The intensity of the sun beating down on the window walls facing the courtyard is tempered by a series of panels of translucent glass, sort of like glass versions of shoji screens, that slide back and forth in front of the clear glass windows. They are arranged to allow Rosenthal to choose the thickness of one to four panels for protection from the sun.

"You can overlap all four panels and get a dense bottle green, or have only one layer and have it be translucent," Predock says. "The quality of light and the color of the light on this floor are constantly changing—the potential is there to almost make a hobby out of changing the positions of the panels."

If the light on this level makes it easy to understand why Susannah Rosenthal says, "I get up a lot earlier in this house than I've ever gotten up before," it is equally easy to understand why she says this without complaint. The Rosenthal house is a powerful abstraction and a house that demands much of its occupant, but it is a house that clearly gives much back. Designed with great sensitivity to the needs of an unusual client, it is at once a place of contemplation and a place of work. Predock's goal was to create a setting in which the contradiction between those two things is resolved. Indeed, through his architecture the spirit of contemplation infuses work and elevates it. □

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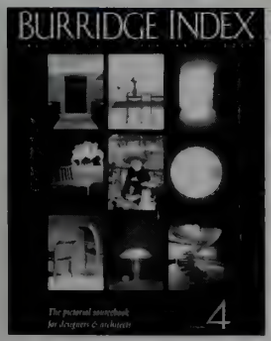
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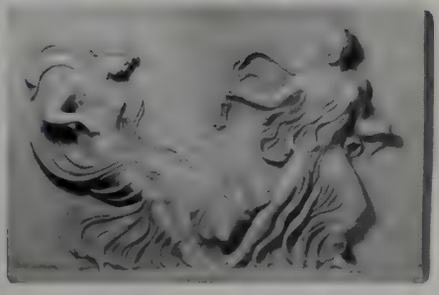
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DYNAMIC PRINTS FROM A NEGLECTED SCHOOL

continued from page 160

for his watercolors and woodcuts.

The Grosvenor School of Modern Art was not any ordinary school. Located at 33 Warwick Square—in the Pimlico section, close to Victoria Station—the school occupied a handsome Palladian structure that had been built for a nineteenth-century portrait painter and at one time had housed Isadora Duncan's London studio. Whereas most schools in those days expected the student to complete a prescribed curriculum, the Grosvenor School encouraged experimentation and permitted its students to join and leave classes at any time. Prospective students could even purchase a book of fifteen tickets, each of which could be redeemed for entry to any of the two-hour lectures or lessons.

Such a setup was ideal for pupils with limited means or with limited time, such as those on a visit to London from the provinces or abroad. Many of those who attended the Grosvenor School hailed from far-flung corners of the British Commonwealth, and it is delightful to picture these would-be bohemian exiles from Auckland and Adelaide flocking to Warwick Square to immerse themselves in critic Frank Rutter's lectures on modern painting or MacNab's thoughts about "symbolizing form."

A number of these artists were attracted to Claude Flight's linocut classes. Dorrit Black, Ethel Spowers and Eveline Syme, for example, sailed for London from Australia after reading about Flight's course in the British art journal *The Studio*. Once at the Grosvenor—along with their British contemporaries and even a gifted Swiss printmaker, Lill Tschudi—they learned to use the medium to create taut, dynamic images that expressed a style of modernism strongly inflected with the visual patois of Futurism and Vorticism.

Flight thought of the linocut as a cheap way of bringing modern imagery to the masses, and he encouraged his students to make everyday scenes the basis of their prints. Thus Ethel Spowers dealt with genre subjects such as domestic interiors and playgrounds, Ursula Fookes depicted mining towns, and Edith Lawrence—Flight's lifelong companion—was partial to landscapes. Always, though, this subject matter was transformed according to personal interpretations of modernist imagery.

Often the visual material was specifically modern, of the sort that had been seized upon by the Futurists a decade and a half earlier. Cyril Power, for example, created psychologically charged visions of the London Underground Railway system, and Lill Tschudi—who had also studied with Gino Severini and Fernand Léger—made strong graphic statements drawing on contemporary subjects such as bicycle races and jazz bands. Flight himself liked to tackle subjects such as swingboats at a carnival or a policeman directing traffic.

All of these prints were made from multiple blocks, each of which was used to print a separate color. This makes them very different from, for example, Matisse's linocuts, or Gaudier-Brzeska's, which mostly emphasized simple black-and-white contrasts. Flight even encouraged his students to abandon the so-called key block—a black-and-white block that was commonly used to impose a structural grid on color linocuts. Without the key block, Flight's followers were forced to build structure color block by color block, so that it became an integral part of the image.

> For almost four decades the linocuts of the Grosvenor School disciples were almost completely forgotten.

Among the talented alumni of the Grosvenor School were Diana Drew, William Greengrass, Leonard Beaumont and Julia Mavrogordato. Perhaps the most gifted, however, were Cyril Power and Sybil Andrews. Power, an architect, was one of the original staff members of the Grosvenor School and lectured there on the history of architecture, also teaching a course on historical ornament and symbolism. Sybil Andrews, with whom Power had exhibited watercolors and pastels, became the school's secretary. Both attended Flight's linocut classes and both exhibited a strong flair for the medium, producing a number of powerful Vorticist-inflected prints, such as Andrews's *Bringing in the Boat* and Power's images of subway stations. These led to invitations to design posters for the London Passenger Transport Board, an activity that engaged them (under the name Andrew-Power) from 1929 to 1937.

As for Flight, he taught at the Grosvenor School until 1930, then continued to proselytize for the linocut by organizing exhibitions and writing books on the subject. Tragically, the house he shared with Edith Lawrence was destroyed during a World War II bombing and much of their work was lost.

For almost four decades the linocuts of Flight and his Grosvenor School disciples were almost completely forgotten. Then, in the 1970s, London dealer Michael Parkin began to show examples of these neglected artists' work. This first spark of renewed enthusiasm led to a revival of interest on both sides of the Atlantic, as well as in Australia, where the Grosvenor tradition was carried on by several of Flight's pupils.

Seen today, these prints seem remarkably fresh. Clearly, they do not represent the cutting edge of between-the-wars modernism, nor are they the products of major international masters. Yet they do display real skill and great vitality, and they encapsulate a moment when an unlikely cast of characters struggled to come to terms with the aesthetic revolution that earlier in the century had been launched on the other side of the English Channel. □

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VISITS

DAVID COPPERFIELD

continued from page 107

to decorate his living quarters within the warehouse, soup to nuts, in one month—a feat that in itself qualifies as magic. "It can be done," Lewis says, "but you don't have time to fool around. You have to be able to say to your client, 'Trust me.' "

Trust he did, and the results are, well, magical. Copperfield describes his own taste as "clean, organized, yet comfortable," and Lewis calls it "contemporary, with a sense of style." Indeed, you can picture Copperfield, with his basic-black wardrobe and rock-star good looks, making himself at home in these opulent, slightly mysterious spaces. In the living room, which doubles as an informal conference room for Copperfield and his staff, black-leather-covered sofas provide comfortable seating, while a large stainless-steel-and-black-granite desk designed by Lewis can accommodate a buffet of take-out food for a crowd after a long day at work as easily as an intimate dinner with his fiancée, model Claudia Schiffer.

In the bedroom, a leather-wrapped four-poster is hung with silk in aubergine and black. Muted white walls form a quiet backdrop for some of Copperfield's prized posters. "He didn't want his living space to look too much like the museum," says Lewis, "but his craft is so much a part of his life that he needed to have reminders of it around. The place where he lives should represent his life."

Copperfield is currently at work on a major expansion of the warehouse that will increase the amount of climate-controlled area available to the museum. "It will be the whole side of the building," he explains. He also has plans to send pieces from the museum on touring exhibitions and to publish books on various aspects of the collections. Meanwhile, he continues at his dizzying pace, performing nearly nonstop eleven months out of the year, overseeing his Project Magic, which brings magic to hospitals as therapy, and, of course, adding to the world's most magical trove of objects—or, rather, stories. □

A JAPANESE AESTHETIC

TRADITION NEAR TOKYO

continued from page 154

represent his signature in an interior that boasts artifacts from all over the world.

Indeed, to visit the Nibe residence is to enter a world that knows no national borders; crafts and furniture from Africa, Europe and Japan are intermingled throughout. Harumi Nibe says that she first became interested in Japanese crafts when she was seventeen. "Western goods were becoming increasingly popular," she recalls. "And I began to worry that they would replace Japan's finest craft traditions." She responded by scouring flea markets and junk shops in the city of Takamatsu, where she grew up, buying whatever she could afford. Her efforts led to what have become elaborate collections of Japanese ceramics and pottery. Among some of the most extraordinary objects the couple own is a vessel from the Jomon period, which dates back to about 2200 B.C.

Seiji Nibe's interests extend more in the direction of handmade wood furniture, which he began collecting in 1989. He is attracted to objects—like a shell-studded threshing table from

> Her tables are set with everything from banana leaves to lacquerware.

the Basque region in Spain, a cricket table from Great Britain and a *malimba*, a xylophone-like instrument from Guatemala—that have had functional former lives. These are joined in the living/dining room by stools from various African countries.

The Nibes also collect brooms and hats, musical instruments and tools, textiles and baskets, seashells and stones. Harumi Nibe is aware of the gap between her personal taste and the typical Japanese aesthetic. "The Japanese like pretty things and delicate things," she says. "As for me, I tend to like weeds and rags." □

MANHATTAN HARMONIES

A SOARING NEW YORK SPACE

continued from page 167

"When I moved to New York in 1983, I realized we were all five inches from our neighbors and could hear them do *everything*," she says. "It made me want to concentrate on walls."

The dining table, chairs and sideboard by Wendell Castle mitigate the chapel-like nature of the pure white vaulted space, and the reddish tint of Castle's wood, as well as the squat cast-bronze table legs oddly reminiscent of tree trunks, add color and a grounded, tactile quality.

In the large kitchen, the harmony of color and texture continues. The last owner was a caterer, and the room was "all white with white marble for pastry making," according to the wife. Now, after a few structural changes, it has sandblasted cherrywood cabinets with brushed-steel hardware and a huge hutch that holds the family china. But what the wife likes best is the communal, country house feeling it conveys. "If I'm having a dinner party, people can come into the kitchen while I'm making things," she explains. "I love it when guests have a ball while I'm doing the last-minute stuff."

A curved stairway climbs up to the second level, where the master bedroom is done in tawny colors. A defining feature of this floor is the tumbled-marble-paved master bath pavilion, adjoined by a shower room, also outfitted with marble. There, one can watch the boats go by, or close the shades on three sides for privacy. The room is adjacent to the wife's painting studio, where the window seat doubles as storage for paints, brushes and canvases.

This window seat also overlooks the river, and on a sunny day Clodagh lounges back, lifting her hand as if she held a glass. "Wouldn't this be a great place to have a glass of wine in the evening?" she muses. A passing boat fills the window in almost surreal fashion. She begins smoothing the brightly colored kilim fabric covering the seat where the morning sun spills in, running her hand over it as though it were a small pet or a child in need of grooming. She catches herself and stops. "It'll fade," she says, "thank *God*." □

ANTIQUES

CHARLES X FURNITURE

continued from page 173

1817, through his American agents in France, President Monroe ordered from Bellangé a suite of mahogany furniture for the oval drawing room in the White House. Correcting his gauche client, Bellangé replied, "Mahogany is not generally admitted in the Furniture of a Saloon even at private gentlemen's Houses," and substituted gilt beechwood. The suite, essentially Empire *après-la-lettre*, finally arrived in Washington, late and vastly over budget, only to earn the hapless Monroe criticism for extravagance and failure to buy American.

For all of the royal and aristocratic patronage at the top of the market, much of the furniture made in Paris during this period was for more modest, bourgeois consumption. Some furniture was also made outside of Paris in the larger cities, such as Lille and Lyons, but without recognizable regional variations, provincial pieces are difficult to trace to their origin.

One of the earliest collections of *bois clair* furniture in the United States was assembled by Henry McIlhenny for his house in Philadelphia. His large drawing room on Rittenhouse Square was filled with pieces by Rémond, Werner and others, some acquired as early as 1935. McIlhenny had been curator of Decorative Arts for many years at the Philadelphia Museum of Art. Most of the collection was bequeathed to that museum, where the best of the furniture can be seen.

Charles X furniture has some similarities with Biedermeier, but it tends to adhere to more conservative forms inherited from Empire furniture and is of consistently higher quality. Like Biedermeier, it has surprising adaptability and an essential modernity. From the watercolors of Auguste Garneray that record the interiors of the duchesse de Berry, we know how well it looked in those richly furnished rooms of the 1820s. And from Rittenhouse Square to Los Angeles to London, it has shown itself to be equally at home in a wide range of contemporary interiors. □



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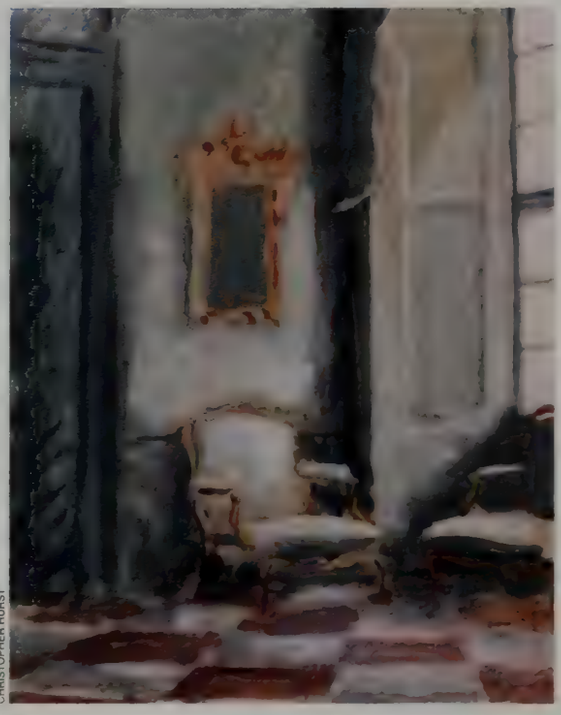
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Alec Cobbe paints, designs galleries, rehabilitates houses, runs a music foundation and plays any keyboard instrument in existence—but at the moment he is achieving recognition for his portraits of interiors in Europe's grandest homes. After he traveled through France for two years painting the architectural splendors of the château, the Danish Embassy in Britain called him and asked him, quite literally, to paint Denmark. Two years and several trips later, Cobbe's impressions of Denmark's pristine architecture, landscape and interiors, recorded on 100 canvases, will be on view at the **Royal Danish Embassy** in London March 15–25. "I had no idea that Denmark was full of these 17th-century survivors. The buildings survived because Denmark never had much disturbance during the war. They're untouched," Cobbe says. "The 17th century was Denmark's great period, when they were very rich."



CHRISTOPHER HURST

Cobbe's paintings, which he renders in his studio in Surrey, offer glimpses of interiors never before seen by the general public. On exhibit will be portraits of the Queen's Sitting Room and other chambers in the three royal palaces—Fredensborg, which is just outside Copenhagen; the private seaside estate of Marselisborg; and Amalienborg in the center of Copenhagen, where most state functions are held. Cobbe has also painted interiors at Kronborg, the Elsinore castle of Hamlet; Rosenholm, which belongs to the Rosenkrantz family; and numerous other private homes. One of Cobbe's favorite paintings is of the Blue Corridor at Clausholm (left), a 17th-century country house on Jutland. His next country of interest is Germany, and he has already been offered two commissions from residents there. Royal Danish Embassy, 55 Sloane St., London SW1X 9SR, 71-333-0200; Alec Cobbe, 483-222-787.

The Moderns

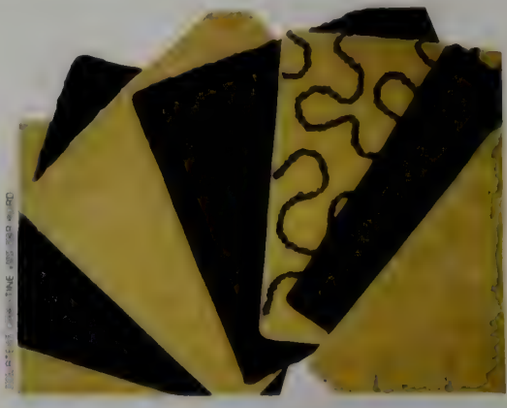


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continued on page 206



How come every party winds up in the kitchen?

Once upon a time, visitors never ventured among one's pots and pans. But in today's informal society, guests demand to be treated like family.

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For this reason it might be argued that the kitchen should come first in any decorating scheme. Here, as elsewhere, you will want to go beyond the mere requirements of illumination to play with the aesthetics of light.

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Trade in Textiles



D. JAMES DEE

Melvin Dwork, Naomi Leff and Jed Johnson have found their way to a secluded Upper East Side apartment where textile dealer **Renate Halpern** and her attorney husband, Arthur, live in a welter of antiques, porcelain and textiles, which range from pieces made in Coptic Egypt in the first centuries A.D. to 1920s Art Déco French silk screens (left and right). Among the highlights are two small Coptic silhouettes on beige backgrounds; a signed American bed rug from 1786, one of only two known that uses birds in its design; a 1920s woven piece of the New York skyline in gray and green; 16th-century Spanish cut velvet in red with silver bouclé designs; and a Russian *suzani* cloth embroidered in black and red for a late-19th-century wedding—the design indicates the village of origin. Renate Halpern says that among her most popular items for designer clients are pieces of 18th-century French and English needlework for upholstering antique chairs. By appointment only. Renate Halpern Gallery, 212-988-9316.



Sprucing Up the Traditional

Decades ago Eleanor McMillen Brown saw an 18th-century red-lacquered Venetian secretary in an auction catalogue, but was outbid on it. In the 1930s a client told Brown she wanted to get rid of a large lacquered piece she had received as a wedding gift from her mother—and, much to Brown's delight, it turned out to be the same secretary. That secretary is the cornerstone of the new **McMillen Home Collection**, an array of furniture, rugs, lamps and upholstery available at showrooms across the country. The designs in the collection are taken from pieces in the personal and client collections of McMillen, such as a copy of a Louis XVI fauteuil that was in the McMillen-designed home of Henry Ford II in the 1950s. The collection encompasses a range of styles, from a Regency sideboard and a Regency swan-neck bench to a round Gilbert Poillerat dining table with a circular iron-and-lacquered-wood base. Baker Furniture, 616-361-7321.



COURTESY BAKER FURNITURE

A Venetian-style chinoiserie secretary



COURTESY BAKER FURNITURE

McMillen's *Spring Isabella* rug

Earth-Shattering

After the January earthquake, art restorer **Denis de La Mésière**, who moved to Los Angeles from France several years ago, stayed put and simply answered the phone. People were calling to find out if he could put back together Ming vases, Limoges plates or cracked picture frames. More than a year after the temblor and its aftershocks, de La Mésière is still putting back the pieces for some clients whose collections were nearly destroyed. Although he specializes in the restoration of porcelain and ceramics, he also repairs bronzes, silverware, alabaster and marble. He refurbished a six-foot-high mural on porcelain panels, the work of Hungarian artist Endre Szasz, as well as a turn-of-the-century bronze statue. The Getty Museum, which has its own conservation studio, refers private collectors to him, as does Butterfield and Butterfield. Denis de La Mésière, 310-578-1896.

In the Showrooms



COURTESY SCHUMACHER

Schumacher's Faux Real wallpaper collection (left)

Fleur de Lys by Scalamandré (below left)

Club Sofa from Donghia's Serpentine Collection (below)



COURTESY SCALAMANDRE



S. FRANCES

Scalamandré (718-361-8500), in its new town house quarters in New York's design district, has some attractive fabrics done in variations of the formal, traditional styles it has developed for use in restoration projects. *Tapiz Reina*, a revival of a 19th-century design, combines stripes made of geometric motifs in blue, gold and brown with stripes of architectural patterns in pale blue and gold interrupted by bouquets of red and white flowers. *Fleur de Lys* is a woven design of large fleurs-de-lis in gold with a deep red strié background. *Cibelis* is an Adamesque design of maidens in Greek draperies, urns, peacocks and swags all in rust printed on a yellowish beige. *Hannibal* and its companion fabric *Pasha* are quilted woven designs inspired by 18th-century Dutch block prints. *Hannibal* shows elephants, in this case with riders holding parasols set among floral arrangements that are larger than the elephants. *Pasha* has a stylized flower with background colors of cinnamon, curry, purple, green, beige and navy.

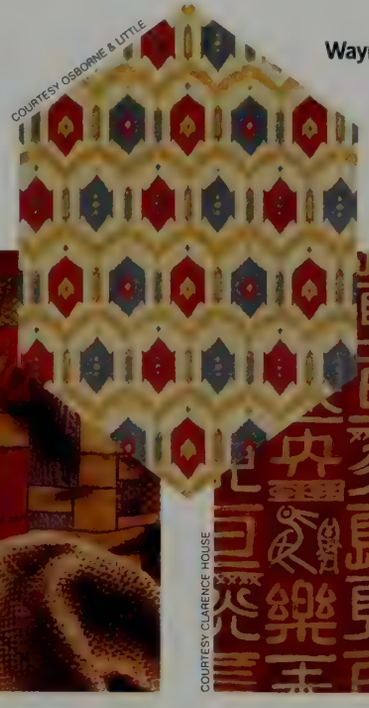
At **Donghia** (212-935-3713), there is a witty woven design of bright-eyed (albeit goofy) dogs in profile. Called *Housepets*, it comes in 11 color combinations, with the animals usually in gray or blue (one in a vivid red) and with each color named for a different "house pet" owned by a Donghia staffer: "Felix," "Dobie" and "Tina." John Hutton, design director of Donghia, is presenting a furniture line called the Serpentine Collection, which seems to be a further refinement of his Enchanted Collection of 1991 and his recent Silhouette Collection. The "Club Sofa" and "Club Chair," presented in gray and burnt umber, have trapezoidal backs and arms, small pointed feet that jut backwards and seats with convex curves.

Schumacher (212-874-5535) has an unusual line of hand-painted and textured wallpapers called the Faux Real Collection. There are five different wallcoverings, each with an undercoat of gold or silver and with an acrylic, thickly textured surface, seemingly applied with a palette knife. Four of the papers are gray or beige, with a fifth in clotted light brown over gold.

Pindler & Pindler (213-465-5104), a West Coast fabric firm, has some contemporary-looking chenilles coming out of its new headquarters in Moorpark, California. *Clavel* has an irregular geometric grid design in red, green, purple and mustard; the chenille weave gives the colors the quality of a pastel, and the irregularity of the grid has the assertiveness of an African printed design. *Hominy* has a multicolored honeycomb texture, mostly in brown and gold with blue and red threads running through it. *Dorian*, also multicolored with golds, blues and reds, has the texture of raw silk.

English designer **Victoria Waymouth** has her first collection of fabrics in 20 years at **Osborne & Little** (212-751-3333). The Lalezar Collection is based largely on carpet designs created under the Ottoman Empire, and the fabrics are geometric prints in rich, bold colors and on a huge scale. *Turfan* has an intricate eight-pointed image in yellow, gray and red, set in rows on a dark blue background. *Duka* has rows of alternating red and blue trapezoidal shapes with yellow arches interspersed between them in an ikat print.

Among the designs that are not derived from European traditions, **Clarence House** (212-752-2890) has a stunner. *Kanji* (which means calligraphy in Japanese) has squares filled with primitively drawn Japanese calligraphy. This is a woven cotton fabric with alternating squares of cut and uncut pile, which read as maroon or dusty rose. □



COURTESY OSBORNE & LITTLE

Duka, Victoria Waymouth's fabric for Osborne & Little



COURTESY PINDLER & PINDLER

Chenille Matelasse by Pindler & Pindler



COURTESY CLARENCE HOUSE

Clarence House's calligraphic *Kanji*

READER'S DIRECTORY

A listing of the designers, architects and galleries featured in this issue.

Pages 44–56:
Imari, Inc.
40 Filbert Avenue
Sausalito, California 94965
415/332-0245

Leighton R. Longhi Inc.
P.O. Box 6704
New York, New York 10128
212/722-5745

Liza Hyde Antique Japanese Screens
565 Park Avenue
New York, New York 10021
212/752-3581

Milne Henderson Fine Art Ltd.
15 Greville Place
London NW6 5JE, England
44-71-328-2171

Naga Antiques, Ltd.
145 East Sixty-first Street
New York, New York 10021
212/593-2788

Odile Cavendish
14 Lowndes Street
London SW1 9EX, England
44-71-243-1668

Pages 98–109:
Sally Sirkin Lewis
Sally Sirkin Interior Design
8727 Melrose Avenue
Los Angeles, California 90069
310/659-4910

Pages 110–119:
Antoine Predock Architect
300 Twelfth Street, N.W.
Albuquerque, New Mexico 87102
505/843-7390

1136 Abbot Kinney Boulevard
Venice, California 90291
310/392-5906

Pages 128–135:
Diane Burn
Studio Dac
Viale Tiziano 80
00196 Rome, Italy
39-564-832-791
212/598-4245 (New York City)

Pages 136–147:
David Kleinberg
Parish-Hadley Associates Inc.
305 East Sixty-third Street
New York, New York 10021
212/888-7979

Pages 156–161:
Mary Ryan Gallery
24 West Fifty-seventh Street
New York, New York 10019
212/397-0669

Michael Parkin Fine Art Ltd.
11 Motcomb Street
London SW1X 8LB, England
44-71-235-8144

The Redfern Gallery
20 Cork Street
London W1X 2HL, England
44-71-734-1738

Robin Garton Gallery Ltd.
Roundway House
Devizes, Wiltshire SN10 2EG
England
44-380-729-624

Rodney Capstick-Dale
9 Royal Avenue
London SW3 4QE, England
44-71-730-9175

Roger Genser
The Prints and the Pauper
P.O. Box 5133
Santa Monica, California 90409
310/392-5582

Pages 162–167:
Clodagh
365 First Avenue
New York, New York 10010
212/673-9202

Robert Pierpont
365 First Avenue
New York, New York 10010
212/673-9202

Pages 168–173:
Florian Papp Incorporated
962 Madison Avenue
New York, New York 10021
212/288-6770

Galerie Gismondi
20 rue Royale
75008 Paris, France
33-1-42-60-73-89

Galerie Renoncourt
77 rue du Faubourg St.-Honoré
75008 Paris, France
33-1-44-51-11-60

Louis D. Fenton Antiques
432 Jackson Street
San Francisco, California 94111
415/398-3046

Newel Art Galleries, Inc.
425 East Fifty-third Street
New York, New York 10022
212/758-1970

Philippe Farley
157 East Sixty-fourth Street
New York, New York 10021
212/472-1622

Pages 174–179:
Leavitt/Weaver, Inc.
451 Tully Road
Modesto, California 95350
209/521-5125

Pages 180–185:
Kalispell Montana Log Homes, Inc.
3212 Highway 93 South
Kalispell, Montana 59901
406/752-2992

Samuel L. Martin
Watitis, Inc.
P.O. Box 1290
Bigfork, Montana 59911
406/837-5603

7465

Pages 186–192:
Denning & Fourcade
111 East Fifty-sixth Street
New York, New York 10022
212/759-1969